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LONDON, W., March 25, 1896.

**F**RAU COSIMA WAGNER and Siegfried Wagner have now definitely arranged to come to London to attend the performances of "Der Ring des Nibelungen," at Covent Garden.

Considerable interest will centre here in the production of Saint-Saëns' first opera, "Henry VIII," to be given as early in June as possible.

M. Rosenthal has been compelled to postpone his concert from Wednesday until Monday next. Though he has played twice in the provinces, his finger has not recovered sufficiently to warrant his undertaking the London recital without waiting a few days longer.

Sir Walter Parratt opened the organ at Piccadilly on Tuesday night, after it had been thoroughly renovated and some improvements introduced. The exterior of the instrument remains unaltered.

The organ of St. Andrews', Wells street, has also been renovated. This is, perhaps, one of the most famous churches in England, and my readers will remember that it was here, while Sir Joseph Barnby was organist and had charge of the choir, that he discovered the English tenor, Edward Lloyd.

It is announced that Madame Bloomfield-Zeissler will make her London debut at the Philharmonic concert on April 28. Two days later she will give the first of a series of piano recitals under the management of Mr. Adlington.

Felix Weingartner is composing a trilogy based on the Orestes of Æschylus, and to which he has given the titles of "Agamemnon," "The Sacrifice" and "The Eumenides."

Mrs. Hugh Reid Griffin gave a "pink tea" at her residence in Lambolfe road, when some eighteen ladies assembled to enjoy the hospitality of their charming hostess. Among those present were Mrs. John Morgan Richards, Mrs. Fay, Mrs. Cummings, Mrs. de Vries, Mrs. Romara, Mrs. Bennett, Mrs. Washington Sullivan and Mrs. Smith. Miss Regina de Sales sang to the accompaniment of Miss Griffin.

I hear that during her stay at Bournemouth Mlle. Janotha played daily to Mr. Gladstone, who has always taken special pleasure in listening to music.

Miss Nellie Farren's benefit at Drury Lane realized the astonishing sum of £6,000, and by the kindness of Messrs. Rothschild she will have secured for her life an income of £400. At her death the capital will go to the endowment of a child's cot at a hospital, and to the chief benevolent funds connected with the theatrical profession.

Wilhelm Ganz gave one of his delightful musical afternoons yesterday, when a large number of friends assembled to hear a program which would have pleased any concert audience. Among the performers was that eminent artist Georg Liebling, whose recent London successes are the talk of the musical world.

Mme. Blanche Marchesi will give a recital on the 29th inst., when she will be assisted by Johann Kruse. Henry Bird will be the accompanist.

Miss Susan Strong and George Fergusson have been engaged for the Crystal Palace Saturday afternoon concert on April 2, and Miss Strong will also sing at the London Philharmonic concert on the evening of March 31.

The orchestral concert given on March 17 in Queen's Hall by the students of Trinity College was especially marked by the production of two works by former students of the college—a concertino in A minor, for violin and piano, by A. Mistowski, performed for the first time, and Granville Bantock's overture, "The Fire Worshippers."

On March 10 there left England for Torres Straits, Borneo and New Guinea the first exploring expedition sent out by a university—the University of Cambridge. Among those chosen to go was C. S. Myers, who is commissioned to study native music in these regions.

The committee of the College of Organists appointed to inquire into the status of cathedral organists throughout the kingdom, has, after issuing its first report, been reappointed, with the several names of influential musicians newly added to the list.

Madame Wagner lately organized the performance at the Golden Sun Hotel, Bayreuth, of a little play by Goethe, "Jery and Bacteli," the music of which, said to be strictly on Wagnerian lines, is composed by Herr Kneise, a gentleman who takes a very prominent part at Bayreuth.

Richard Strauss has given three most successful concerts in Madrid this month at the Teatro Principe Alfonso. He also aroused great interest as composer, and Frau Strauss de Ahna was enthusiastically received as singer.

Roquellan, who became director of the Grand Opéra at Paris, after being director of the Opéra Comique, was asked what was the difference between the two houses.

"All in favor of the Grand Opéra," he replied; "there the singers are hoarse only three times a week; at the Opéra Comique they are hoarse every day."

The spring concert season at the Crystal Palace opened on Saturday, the 12th, with a special attraction in the shape of Dr. Joachim, who chose as his solos Mendelssohn's Violin Concerto and Bach's "Chaconne." The great violinist was reported to be suffering from indisposition, and the first movement of the concerto certainly seemed to bear out the statement. The finale, however, was most brilliantly given, while even Dr. Joachim himself never played the "Chaconne" better. Madame Alva contributed two operatic arias with success, and the remainder of the program was devoted to orchestral items, which comprised Beethoven's First Symphony, Sterndale Bennett's "Paradise and the Peri" Overture, and the music to "The Little Minister," by Sir A. C. Mackenzie. It is announced that during the current season reliance will chiefly be placed on classics and well-known compositions, though at each concert one distinguished artist at least will appear.

The principal novelty last Saturday was Herbert Bedford's symphonic prelude, "Kit Marlowe." Clever as this undoubtedly is it is immature, but the work displays such skill that it is to be hoped Mr. Bedford will aim at greater independence of thought. Haydn's Symphony in B flat (ninth of the Salomon set) opened the program, and was brightly and delightfully played by Mr. Mann's orchestra, which has improved of late. Saint-Saëns' "Rouet d'Omphale" and the Overture to "Die Meistersinger" were also very well played and found favor with the audience. Frederick Lamond's rendering of Beethoven's last Piano Concerto was broad and vigorous, though now and again a little hard, as if the pianist were scarcely in complete sympathy with the work. Mr. Santley was the vocalist, and gave a very spirited delivery of an air from Handel's "Ottone," as well as his own song, "Son of the Ocean's Isle."

The second series of Queen's Hall Symphony concerts came to a close on Saturday, when the hall was well filled with an audience that seemed in its appreciation to wish an au revoir to Mr. Wood and his most excellent orchestra. The value of such an institution in bringing before the public such fine programs as those presented the past few months cannot be overestimated. Saturday's scheme included that masterpiece in symphonic form, Schubert's Symphony in C, and a generous selection of the works of the Bayreuth master, including excerpts from "Die Meistersinger," Prelude to "Parsifal," with the close of the last act, and "Procession of the Gods to Walhalla." Mr. Wood's men entered upon this task with spirit, and in the Finale of the Symphony aroused hearty applause, which would not cease until the conductor had signaled the members of the orchestra to rise and acknowledge the compliment. Their work in the Wagner music was fully up to the usual high standard. The Funeral March in Grieg's music to "Bergliot" was impressively given, Hermann Vezin giving a very dramatic delivery of the poem.

It sounds almost unreal to state that, on March 12, 1898, Beethoven's composition entitled "The Ruins of Athens" was performed in its entirety in this country for the first time. The work has passed through many vicissitudes, and has been garbled by various composers—made to include scraps from the Pastoral Symphony and half a score of bars for which Beethoven is not responsible. Now, however, this is all changed, and a new and revised edition was recently published by Messrs. Novello. "The Ruins of Athens" was written to Kotzebue's drama, which describes the gods Mercury and Minerva, after a prolonged absence from our globe, revisiting their former haunts in search of the lost glories of ancient Greece, and eventually finding the same banished by the hateful Turk from their first home to Hungary. It can hardly be called "another characteristic work" of the composer. The strange combination of sounds in the "Dervishes' Chorus" and the "Turkish March" (both of which were encored!) reminds one of almost any other composer living or dead rather than of Beethoven. Still, constantly there are evidences of the master hand, and though the final chorus, "Hail, Mighty Music, Hail!" was weak and disappointing, there are one or two themes which recall other and more effective works by the same composer. From the beginning the chorus had a thorough grasp of the work, and had the

soprano parts not been so hopelessly weak a better impression would have been produced.

A new work by Franco Leoni, entitled "The Gate of Life," formed the second half of the program, the composer himself conducting. It is the old story retold of the persecution and martyrdom of the early Christians during the reign of Emperor Aurelian. By no means can it be called a great work, and its thinness of orchestration and lack of breadth was emphasized by the huge building, which would certainly kill anything but the work of a genius. The soloists were Miss Esther Palliser, Ben Davies and Andrew Black.

Mr. and Mrs. Henschel were cordially welcomed on their return to St. James' Hall on Monday. The program opened with two duets from "Josef (Méhul) and "Richard Cœur de Lion" (Grétry), followed by selections from Handel and Purcell, sung by Mrs. Henschel. Her singing of Liszt's "Kennst du das Land" was artistically so perfect that it made me long to hear her in Beethoven's setting of the same words, and a little Scotch song was given with such charm that an encore was demanded, to which she responded with a cradle song by Nevin. Mr. Henschel sang an aria from "Orfeo," the Harem Keeper's song from "Il Seraglio," and Crugantino's song from "Claudine" (Beethoven). The last named is brimming over with virility and life, and Mr. Henschel's interpretation was characteristic. One of the most successful efforts of this past master of declamation was "Das Wandern," from the "Müllerlieder." The humor with which he sang the quaint strophes with the monotonous mill-wheel accompaniment was irresistible. Löwe's ballads, "The Ruined Mill" and "The Erl King," were also given, the remarkable accompaniment to the first receiving full justice at Mr. Henschel's hands; the end, "Verschwunden ist so Glas als Wein," &c., is beautiful, and showed Mr. Henschel at his best. I am so imbued with the perfection of Schubert's "Erl King" that even Mr. Henschel's singing cannot impress me with Löwe's comparatively pale conception of this powerful poem.

Mlle. Eva Cortesi at her recital on March 18 confirmed the good impression created by her singing on her debut at St. James' Hall at Mr. Hillier's concert. She has a dramatic soprano voice of wide range and of great charm, though a little wanting in volume. Two years ago Mlle. Cortesi had a flexible high soprano; but an attack of pleurisy seems to have endangered her voice, and when at last she was able to sing again it had lost its flexibility and developed a richer quality. The middle register has perhaps scarcely recovered; but the upper and lower notes are of great charm. In "Divinités du Styx" and "La Mort de Marguerite" (Boito) Mlle. Cortesi showed dramatic power and temperament most happily combined. Massenet's "Magdaleine au pied de la Croix" was not quite so effectively rendered. Mlle. Cortesi will certainly be an acquisition to the Paris operatic stage, for which she is already engaged, and Parisian influence will no doubt correct her slightly accentuated nasal pronunciation of French.

The Joachim Quartet made their second appearance of this season at the Popular Concert of last Saturday. On the Monday preceding rows of empty benches had glared reproach for the scanty welcome accorded the great men from Berlin; on Saturday the sore feelings of earnest music-lovers were soothed by the sight of a well-filled hall. Possibly the arrival of the quartet had not been sufficiently advertised—one does not like to think that if known it was not appreciated. It has been pointed out that the Monday Popular Concerts are now belying their name, and there are indications that we may, ere long, be one chamber concert the less. This is all the more regrettable because it endangers the Saturday concerts also, the expense of two performances averaging considerably less than one.

With regard to the playing of Dr. Joachim and his associates, it is difficult to find anything to say; praise has long ago been exhausted, and criticism is impossible. There is nothing to do but give fervent thanks for such exquisite work and resign one's self to thorough enjoyment. If the Joachim Quartet can be said to excel in anything it is in the reading of Beethoven, and therefore we expected a performance of the Posthumous Quartet in F which in grandeur and breadth of style should do justice to that noble work, and we were not disappointed. The Haydn Quartet in G, one of the most pleasing of Mozart's chamber compositions, and the Schumann in A minor completed the program. Walter Ford sang four German songs with moderate success.

Mrs. Hutchinson and Madame Haas gave the first of two song and piano recitals at Steinway Hall on the 15th. Mrs. Hutchinson imparted much charm and warmth of feeling to four of Cornelius' "Brautlieder," and was equally successful with two more groups, which included Irish, French and German songs. Among her other selections were three songs from Mozart, an air from Gluck's "Iphigenia," and a group by Maude V. White. Madame Haas played a large number of small pieces, including Gavotte and Musette, Prelude and Fugue in D minor (Bach), a selection from Schumann's "Albumblätter," and a Cho-



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MR. SHERWOOD created a furore by his wonderful playing at the meeting of the M. T. N. A. in New York City last June. His playing in other large cities this season has aroused the utmost enthusiasm. He has been acknowledged by critics, the public and musicians to be the greatest American pianist. Mr. Sherwood will teach and give recitals as usual at the Chautauqua (N. Y.) Assembly from July 11 to August 13. Address MAX ADLER, Manager, 240 Wabash Avenue, Chicago.

pin group. All were given with great care and finish, showing excellent technic. Mr. Bird was the accompanist.

In his "Hamlet" reading at Steinway Hall last Tuesday J. H. Leigh used his own three-act condensation of the great tragedy, a careful arrangement which preserves all that is most beautiful in the play while bringing it into recital limit. Mr. Leigh's conception of the Prince was not that of the dreamer, the poet, the man of reflection and inaction; on the contrary, it was that of a man of strongly marked character, whose wit and bitter sarcasm were the outcome of his great grief. The music, composed by Ernest Walker, Mus. Bac., and played by Miss Waugh, added to the enjoyment of the evening.

F. V. ATWATER.

## Success of a Benham Pupil.

Miss Helen Lang, a pupil of Mr. Benham, created a good impression by a performance of the Grieg concerto at the Scharwenka Conservatory concert on Tuesday, April 5.

## Jennie King-Morrison.

After a successful season in New York, Mrs. Jennie King-Morrison leaves next week for Portland, Me., where she will sing in a number of concerts to be given at the college commencements in that State. These concerts will begin early in April and continue through May and June.

On Wednesday evening Mrs. Morrison sang at the Virgil Clavier concert in Carnegie Lyceum, and scored an instantaneous success. She received an encore for her first song and when she made her second appearance she was greeted with applause that is accorded to favorites only. Mrs. Morrison came as a stranger to the city, and her success is due entirely to her own merits. Her contralto voice of exceptional power has been well trained in a good school, and undoubtedly her next season in New York will be even more successful than the present one.

## From Paris.

PARIS, March 29, 1896.

THE big Sunday concerts were unusually interesting this week. M. Colonne gave Berlioz's Symphonie Fantastique, containing colors by the great tone painter in Reveries, Passions, a Ball, Pastoral Scene, March of the Martyrs and Dream of a Sunday Night. A scene from the first act of "Orphée" was sung by Madame Heglon, of the Opéra, also scenes from Leroux' "Venus and Adonis." Scenes from "Parsifal" and Saint-Saëns' "Deluge" filled this solid program. The orchestra and chorus consisted of 250 performers.

At the Lamoureux concert (same hour) M. and Madame Mottl formed the "attraction," outside of a program superior in itself. Beethoven's Symphony in A major and an air from "Egmont," "Thekla and Wiegenslied," from Schubert; scenes from Berlioz's "Romeo and Juliette," overture to "Flying Dutchman," selections from works by Hillemecher and Chabrier were performed to an immense and enthusiastic house.

At the same hour at the Salle d'Harcourt were given overture and grand air from "Oberon," overture from "Freischütz," Beethoven's Symphony in C minor, and an Adagio from Corelli.

If poor Berlioz should arise and see his blessed Weber and himself having the king's share of the gala here what scathing sentences he could write thereon!

At the Jardin d'Acclimatation (same hour) were heard Chabrier's "España," overture to "Ivanhoe" and a scene entitled "Achille," both from the pen of M. Auzende. The last included solos and chorus to the number of 150. Also Massenet's "Marche Heroique de Zhabade," "Chanso de Printemps," Mendelssohn; fragments from "l'Arlesienne," the "Tannhäuser" march and Weber's "Invitation to the Dance."

The Conservatoire concert took place at the Opéra at the same time. The Sunday afternoon music may be said to be one grand concert, in various locals like the rings in a Barnum circus. This arrangement is to the great

regret of many, but will probably always exist without change. In addition, M. Colonne's venture this year of a mid-week concert has been highly successful, and it is to be hoped may be continued the coming year.

Mlle. Mauri, one of the oldest and best of the Opéra ballet dancers, has been appointed professeur supérieure of the dance art in the Academy, following the suggestion of M. Carré at the Opéra Comique.

A writer in one of the daily papers sagely remarks in this connection that it is time something was done for this portion of the subscribers' menu. "Wagner has killed our coulisse arrangements," he says. "Who could look for a dance in the 'Valkyrie' and 'Maitre Chanteurs,' which with their kind have taken possession of French boards? Eh, bah!" he concludes, "the Opéra management is mightily mistaken if it imagines that a man is going to pay his 2,200 francs a year for a chair in which to see or hear three times a week a dull opera that he knows by heart. Not much! he has paid that premium for his coulisse privileges. Coulisse privileges depend upon the coryphées, and without the coryphées are but maigre. Take away the danse, you take away the pretty dancers. Take away the dancers and you send away your subscribers; send away our subscribers and own goes your opera"—and that's all he has got to say.

Efforts are being made to tempt the grand Calvé to add to the éclat of the Opéra the coming season, and so tempt her to renounce foreign seductions. But Calvé nor no other grand artist—really grand—is going to be tempted by a merely legendary gloriole which stamps the life and soul out of all originality and power by routine and tradition. Instead of gaining one they are going to lose another of their most virile and able artists by pursuance of this suppressing and depressing policy.

A French musician recently deplored the policy of M. Lamoureux in "faussing" (or making false) French taste by creating a taste for Wagner. He said that it was not in the nature, instinct or blood of the French race to like the music of Wagner; that when this blood, taste or in-



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stinct was changed in tendency it was made false or dishonest to its birth, and that all who followed the feeling now, whether sincere or insincere, were false musicians, and that M. Lamoureux and all his kind were responsible for the "delournement!" *Viola une idee!*

"In how much is development falsehood?" would be a piquant subject for the next musicians' reunion.

Monte Carlo is the United States of France for activity; arrangements have already been made down there for two representations of "Cyrano de Bergerac." The whole thing was decided in two days, and the representations take place this week. M. Gunsbourg is the executive down there, and at times seems more like a magician. It is said, however, that he is but right-hand man of De Lara, who in turn is but right-hand man of the Prince and Princess of the island, who in turn are but right hands of the gaming tables, so, as everywhere else, the real power may be traced to the real power behind every throne—money! M. Gunsbourg is an Israelite, M. de Lara also, his real name being Caen or Cahen.

Selections from the writings of Augusta Holmès were the subjects of the last classic concert at Monte Carlo. "Au Pays bleu," "Hymne à Venus," Kypris Berceuse," "La Nuit et l'Amour," a duo from Montagne Noire, and "Irlande" were the subjects chosen. "Irlande" and "Pays bleu" are symphonic poems.

An instance of the prima donna conditions of the present day may be found in the fact that Mme. Deschamps Jehin, one of the very best singers and actresses of the Paris Opéra, and wife of the chef d'orchestre of the Monte Carlo concerts, finds it almost impossible to sing down there, although it is a privilege highly sought after. She has sung there but once this season, with every advantage—French, superior artist in every way, handsome, favorite of the Paris Opéra, and wife of the orchestra leader. A New York girl would imagine that such a person might sing every week if she wished. But see how it is!

Fannie Francesca, the San Francisco girl, made a sensation there. It is true; but she is singularly beautiful and has a Melba voice. The papers printed columns of prose and poems about her. She returns to Paris next week. It seems there is something in the American air for her.

A young Belgian, Mlle. Flahaut, has just been engaged for two years at the Paris Opéra, after finishing her course of operatic study with Madame Artot, by the wish of the director, M. Gailhard. Mlle. Flahaut is a very tall young woman, just about the height, style and age of Miss Clara Butt, and has a voice of essentially the same type, a pure Bell Cole alto. It is perhaps a trifle finer than Miss Butt's, which is the voice of a man almost, and it gives the impression of more finished schooling. She knows how to dress, too; her tall form has its corsage skirt and coiffure to perfection always. She will make her début in "Fides," after Delna, of course.

The name of the young American Miss Estelle Potts will be remembered in this connection, she, too, being a fine contralto, tall, young, a pupil of Madame Artot, and admired by the Opéra direction. The French language, badly taught, baffled her, however, and she has wisely taken refuge in Anglo-Saxon territory. She is at present in Norway. She has just sung in Christiania with success, and goes thence to Stockholm and Copenhagen and back by Germany to London for the season.

Mrs. Mai Mowcross is at present passing some roles with Madame Artot. She sung last at Mayence and The Hague. Her voice is clear as a bell, high and in first-class condition. Two more Paris pupils are also engaged for The Hague, but they ask for silence for the moment as to their names.

Sibyl Sanderson-Terry, ill since February, returns to her Paris home on the Champs Elysées this evening; that is, if her condition permits of the departure from Nice. Minnie Hauk is at Nice. Duse is playing and Mlle. Charlotte Wyns singing there. Mrs. Emma Eames Story

sang at a concert given by the musician Révière at the Hotel Continental, in Paris, yesterday. The Countess Castellane is paying much attention to music in the entertainments to be given on her yacht at Cannes.

The entire play "Dame aux Camélias" was given in the salons of the Countess Kissler this week, the hostess in the title role.

Massenet read his "Cendrillon" to the Opéra Comique direction yesterday. The work was unanimously accepted. He hopes it may be used in the inauguration of the new academy. Meantime, Scandinavia has been honoring him by making him member of the Stockholm Academy—an honor bestowed at the same time on Mme. Artot de Padilla.

A new poor, little vaudeville operetta, "La Petite Tache," by Roger, has been put on the Bouffes-Parisiens.

At Madame Marchesi's matinee musical Saturday a fine effect was produced by the singing in unison by the class of a "Sancta Maria," by Fauré. Her pupils distinguished themselves, as usual, in various selections of varied styles. Among them were Mlle. Munchhoff, returned from Leipzig; Mlle. Illyna, Mlle. Sylvana and the ever popular Baroness de Reibna, who returned with her father, M. Sebastian Schlesinger, the day previous from Nice.

An English pianist, Miss Kate Goodson, pupil of Leschetizky, assisted by the cellist M. Marix Loevensohn, had a great success in a concert given at Salle Erard on Monday. Beethoven, Schumann, Chopin, Liszt, Bach, Becker, Rubinstein, Grieg and Boccherini were played.

A compliment to the professor de chant, Fidèle Koenig: A musician of London, John Acton, has been over here expressly to study his French roles under Mr. Koenig's special instruction. Mr. Koenig, who has been for year chef de chant of the Paris Opéra, is rapidly growing in favor as teacher of private lessons. He has lately discovered something specially helpful applicable to female voices, of which more later.

M. Ludovic Breitner, the distinguished pianist, is to give a concert at Salle Erard the first week in April. Franck's "Djins" and the "Variations Symphoniques" will be on the program.

M. Eugene d'Harcourt, whose able efforts in the cause of music have frequently been told, is now finishing a series of brochures of analytical notes on the Beethoven symphonies.

M. Reynaldo Hahn, a young French musician much affected here, has written music to a novel by Pierre Loti, "l'Île de Réve." Its representation recently in conjunction with Delibes' "Roi l'a dit," does not seem to be a grand success. Loti's style and the young man's lack of various elements of greatness being the cause. M. Loti had come from the Polynesian expressly for the event.

A woman has been made chef de chant at the Opéra Comique. People are gazing with open mouths. Evidently M. Carré has been outside the walls of Paris. That is not so wonderful, but how dare he think once he gets inside of them? That is the wonder. Chef de chant means chorus director and general vocal rehearsal help. The "brave lady" is Mlle. Gillard.

Mlle. Courtenay (Courtney Thomas), an American, has really been engaged for the Opéra Comique. She makes her début in "Manon." She has already sung in "Pardon de Ploërmel."

M. Emile Bourgeois, one of the orchestra directors of the Opéra Comique, who has been a successful director of the music at Rayot, has been given the directorship definitive of that classic resort. He intends to make a serious matter of the work, to mount operas, operettas, &c., home and foreign. M. Danbé, resigning from the Opéra Comique in favor of M. Messager, becomes musical director at Aix les Bains. The music at Vichy it appears is to be of a superior order also this year. There is already an excellent band and orchestra at Mont Dore.

M. Arthur Pougin, the distinguished collaborator of the *Menestrel*, is giving a series of extremely valuable musical lectures at the Sorbonne. Gluck and his works is the present topic, treated in the masterly and conscientious manner which characterizes all of M. Pougin's work. In addition he has just completed a work "La Genessee des Desbordes-Valmore."

The Opéra is rehearsing "Thais." Madame Saville, at present at Vienna, comes to Paris next week to commence rehearsals of "Manon" and "Traviata." An alarm of fire at the Vaudeville last evening was calmed by the self possession of Rejane. An "Ibsen gala" is announced for next week at the Renaissance.

Saint-Saëns is in the Canaries, but his last letter to Paris says that he is about to "déménager."

Madame Bertrami, the professeur de chant, has changed her address to 118 Avenue Victor Hugo. A curious case is hers. She rented a fine apartment on Avenue Wagram, into which she put a stage and other necessary adjuncts of a first-class studio. Shortly after the residents of the apartment, an ultra fashionable set it seems, complained ostensibly of the noise made by continued singing; really of the fact that the vulgar fact of money-making should be heard to exist in their midst. In the legal discussion with the landlord which followed, Madame Bertrami lost her cause and was obliged to change quarters. She is naturally indignant, but her present quarters are still better for her occupation and all wish her success. Among her most attractive pupils is Mlle. Beatrice Ferrari, daughter of the composer.

Mme. Renée Richard, after her tournée in Germany, has left for Belgium to sing in concert engagements.

While here M. Loti is having mounted another piece, "Judith Renaudin."

Mlle. Elna Harwood, of New York and Short Beach, Conn., is in Paris, perfecting herself in the French language. She is located on Avenue Wagram.

M. Dupeyron, of the Paris Opéra, has just returned from a successful tour in Spain. He sang four roles in Madrid and thereby gained much for his reputation as first-class artist.

The name of the French magazine directed by French ladies and which occupies itself with the refined progress of women and pays much attention to music is *Les Femmes de France*. The *Review* is about to open a systematic campaign for the propagation of the French language, which will make interesting reading for American students in Paris.

M. Léon Jancey is delighted with his venture in America as propagator of the French language there. He is busy at his new quarters, 3 Rue Ampère, teaching the art of pronouncing, reciting and reading French prose and poetry, and singing the language with expression.

Alfred Williams is a young Chicago singer who has been in Paris studying with M. Sbriglia and M. Parlatore for voice, and Marchand for French. He returns to sing in concert and perhaps do some teaching, and will doubtless be heard from on the other side before long. M. Parlatore has written two songs for him. He studied a little with Shakspeare in London also. He has made much progress and is delighted with his stay in Paris.

New honors for M. Emile Bertin, the teacher of mise-en-scène, who has recently been made rehearsal master at the Opéra Comique. He has been made Officier de l'Instruction Publique. M. Bertin could be of invaluable service to Americans desirous of stage practice.

M. Marcel gives an audition of his pupils on Thursday next to his studios, Rue de Rome. M. Paul Seguy sang twice this week—at the Hotel Continental and in the salons of Madame Hermann. This popular baritone is always listened to with great attention.

Col. Henry Mapleson is deeply interested in the coming visit of Mr. Sousa and his band to Paris; a visit for which he is responsible. The band will number sixty musicians. They sail from New York in June, and will play



at the Trocadero on June 12. Colonel Mapleson is working hard to make the venture a success, and intends sending them afterward to Berlin, London, &c. They will remain two months in Europe.

The return of Miss Maud Davis as prima donna of the band, who, as pupil of M. de Trabadelo, was extremely popular in Paris, is looked for with pleasure.

Mrs. Louise Gérard Thiers is in Italy.

M. Widor has just returned from Rome, where he directed a concert of his works at the Académie Ste. Cecile. His works and himself were applauded vehemently.

Verdi is not now expected to come to Paris, his health not being sufficiently good to admit of the journey.

Perhaps no pupil of late years in Paris has made more progress than has Miss Gertrude Rennyson, of Pennsylvania, as pupil of Trabadelo. She has assumed style, authority, equality of tone and color of timbre that are very encouraging. She sings often here and is very much liked personally. She is studying stage action with M. Lherie, a famous actor of his time; indeed, the original Don José of "Carmen" at Paris. She likes him very much and has made much progress there also.

The first effort in public of the ensemble class of stage action at the Polytechnic Institut, Paris, took place this week. Scenes were given from "Hamlet," "Romeo and Juliet," "Faust," "Carmen" and "Manon."

Mlle. Baldwin, a highly gifted pupil of Madame de la Grange, produced quite a sensation by her almost electrical style of singing and her exquisite training. She is blond and very attractive, and made a most agreeable impression. The other members of the class did excellently and reflected much credit upon their teachers. There was an immense audience, among them Madame de la Grange and M. Dubulle. M. Fournets, of the Opéra, is director-general of this interesting work.

Both M. and Madame Manourey have been singing much in concert recently, and both to great applause. They should do more of this. They are too young and too gifted to devote themselves wholly to their studio work.

Mme. Marie Rueff has been giving some very interesting auditions at her studios 8 Rue Rabelais. Among her pupils are the tenor, M. Gogny, who was in America in opera last year; Mlle. Marie d'Almonte, M. Doriac, Orme Darwall, basso, who sang at New Orleans and in London; M. Zeldenrust, baritone, who sang at Amsterdam and Menton; Mlle. Genoud, who sang at Toulouse; Mlle. Delerne, Mlle. Wyganowska, Miss Gordon, Miss Leavey, Mlle. Tilleaux, Miss Nellie Chapman, Mr. Nivette, Mlle. Salma and many others. This teacher seems to have much success with voices from beginning to end, and pays much attention to distinct utterance.

At Miss Bryant's reception last Wednesday Mme. Fidèle Koenig was much applauded for her really beautiful singing of several songs by Massenet, Bemberg and others.

One of the most remarkable as well as useful voices in Paris to-day is that of M. Fournets, the popular basso chantant of the Opéra. Probably no other artist in the city can sing the varied roles that he can at greatest ease. For example: Marcel in the "Huguenots" and Hamlet; in "Thais"; Athanaël; Bertram in "Robert le Diable," Mephistopheles in "Faust" and the same in the "Damnation of Faust," in which this singer is unparalleled.

Mlle. Cartier, of Montreal, Canada, who is in Paris, a student of the organ with M. Gigout, is about to give a concert of organ and piano work. More later. Among the pieces to be played is a rhapsody on popular Canadian airs, written expressly for her by M. Gigout. This young lady, who is a most intelligent and serious student, is also in the class of M. Delaborde in piano. She expects to return to America in the fall.

#### Van Yox.

The popular tenor W. Theodore Van Yox sang in Rosini's "Stabat Mater" on Thursday evening last week in St. James' Church. Not once has the singer been in better voice than he was on this occasion, his singing of the "Cujus Animam" creating a profound impression.

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#### Rosa Cecilia Shay.

**R**OSA CECILIA SHAY is an Ohio girl who bids fair to be classed one of these days as an American prima donna of pre-eminence. Young, beautiful, strikingly handsome in form and commanding a stage presence that would amply fill all the requirements of the concert or operatic stage, she has a dramatic voice that is already realizing the artistic results of a great future. It is an honor of which she may well feel proud that among numerous competitors, embracing the best vocal talent in the country, she was selected to be the soloist at the symphony concert on the evening of March 17 at Dayton, Ohio, given by the Cincinnati Symphony Orchestra under the direction of Frank Van der Stucken.

Miss Shay was born in Somerset, Ohio, and at a very early age evinced a decided talent for music. And side by side with her musical temperament was developed her gift of elocution and oratory, which she seems to have inherited by nature. Her father, Thomas Shay, is known as one of the most eloquent and successful American lawyers in the country. Miss Shay's general education from her earliest years was given every attention by her fond parents, who doted upon her as an only child. From a literary, scientific and intellectual standpoint she received all the advantages of the most liberal modern training at St. Mary's Academy, Monroe, Mich., where she completed her studies. Her talent in oratory was rewarded with the only gold medal in elocution ever presented at that institution.

She began her vocal studies under Signorina Tecla Vigna at the College of Music. Progress in her studies was marvelous, and the stepping stone from a pupil's work to an artist's career came so rapidly that one appeared to be a dissolving view of the other. Miss Shay in an incredibly short time was awarded a certificate with high honors and the Springer gold medal. But a greater distinction awaited her still, when at the close of the academic year in 1897 she was the only voice graduate among many talented students at the College of Music. The value and importance of this honor may be the better realized when it is considered that under the management of Frank Van der Stucken, Dean of the Faculty, the standard of excellence required for graduation was raised to the highest and most exacting degree. It is a diploma of which she may justly feel proud, for it represents the value of art acquired and attests the foundation of a brilliant future. When Signorina Tecla Vigna severed her long connection with the College of Music and established a school of her own in connection with the Auditorium School of Music, of which Chas. A. Graninger is director, Miss Rosa C. Shay, with all her other pupils, followed the fortunes of her devoted and distinguished teacher.

Earnest in her studies, progressive in her development and modest in her manner and disposition, she has already reached a point where her artistic claims can no longer be in doubt, and the brilliancy of her future seems to be assured. By natural endowment as well as by inclination and education she appears to be destined for the operatic stage. It was fortunate that her entire training up to date was placed in the hands of Miss Vigna, who, aside from her talent and success as a vocal instructor, has by reason of her long and valued experience a particular aptitude for teaching in the domain of opera. Miss Shay had opportunity of proving her resources in this direction in an opera by Signor Pier A. Tirindelli, which was given its initial performance a few months ago in the Cincinnati Auditorium. Her success exceeded all expectations. The *Enquirer* critic wrote: "Miss Shay, as the Pierrot (black), was a revelation even to her friends and those who have reason to be best acquainted with her resources. That she has a rich contralto voice of remarkable range, still developing into the glorious possibilities of a later maturity, is generally known, but last night she seemed to point out directly to the success of her future career—which is on the operatic stage. She appears to the manner born. Her interpretation of the part was as distinct and unqualified a success as though she had been on the stage for years. She puts her whole soul into the work."

"Her delivery is fervent, intense, dramatic—yet nothing

of it was overdone. It was nature's expression, as nature felt. Her voice material is luxuriant and its quality is musical and of the best. In the love song which Pierrot addresses to Pierrette, beginning 'Pierrette, hear me,' her voice asserted itself to its full dramatic development, and left a noble impression. The dying scene was brief, but intensely acted. Miss Shay has the present qualifications to make her future."

The *Times-Star* critic wrote: "The discussion of amateur success is a dangerous topic, for there is never a point de départ. In the case of Miss Rosa Shay, the black 'Pierrot,' this does not hold good. From a strictly professional point of view hers was altogether an admirable performance. Her voice, rich, sympathetic, flexible, was handled with authority and conviction. She has the genius of the stage, natural grace and dramatic ease."

The writer of the *Commercial Tribune* thus passed upon her: "The most difficult, most dramatic part is that of the black Pierrot, sung by Miss Rosa C. Shay. The young lady gave a magnificent display of the power and expressiveness of her fine voice, and showed a dramatic ability which would have done credit to a professional opera singer."

Miss Shay's voice is rich, resonant and full of dramatic power. Its range is remarkable, reaching from A to A for two octaves.

Frank Van der Stucken, Dean of the Faculty of the College of Music, says of her: "Miss Shay's voice is a remarkable one. It has the right quality and dramatic power. Miss Shay has a great future. She is not only vocally gifted, but an actress by nature's endowment. I am glad to know that she will continue her studies in Europe."

Signorina Tecla Vigna, her teacher, says: "Miss Shay's voice is a rich, full mezzo soprano, her range is extensive and for two octaves her notes are actually sung. She has a dramatic voice and sings with dramatic feeling. She is certainly one of the best, if not the best, pupil I ever had. I shall accompany her on my vacation trip when she goes abroad."

Miss Shay's voice is already in demand at all first-class concerts. At the second concert of the Orpheus Club on Thursday evening, February 10, in the Odeon, under direction of Charles A. Graninger, she was the soloist. Speaking of her success on this occasion the *Enquirer* critic writes: "Miss Shay not only with the chorus, but as a soloist, more than realized expectations of her artistic progress. She is developing a voice of extraordinary proportions and possibilities. She sings with a dramatic feeling that is at times intense, but is always true to the sentiment. There is color, life and emotion in her singing. Her interpretation of 'Fair Springtime Beginning,' by Saint-Saëns, was like the declaration of a poem in song—touched with freshness and sensuous beauty. As an encore she sang a beautiful song by Cowen."

Miss Shay is a valued member of the Ladies' Musical Club, which has done so much toward lifting the standard of musical art in this city. At a concert given by the club on Saturday, March 19, Miss Shay was the soloist. The *Enquirer* critic wrote of her as follows:

The vocalist was Miss Rosa C. Shay, and it ought to be emphasized that at no time did she better prove her claims to a remarkably gifted voice and the genuine artistic instinct. Her temperament is thoroughly musical, and her interpretation is full of the ardor and passion divine. Her lower notes especially have a surprising fullness, soundness and liquid musical quality. The feeling which she put in the 'Ah! Rendimi,' by Rossi, was marvelously true to the sentiment and a piece of perfect art work. She also sang three beautiful songs of Mr. Tirindelli's compositions—"Beauteous Nani," "The Shade of Carmen" and "To Love Again." They are vocal gems, wrought with genuine pathos, and as such they were reproduced by Miss Shay. The conviction is gaining strength at each new hearing that in Miss Shay Cincinnati already possesses her best vocal artist, whose attainments presage for her a great future.

But the highest honor for Miss Shay during the present year was accorded to her at the closing concert of the Cincinnati Symphony season, when at the shortest notice she consented to be the soloist in place of Franz Rumel, piano virtuoso, who on account of illness was unable to fill his engagement. Miss Shay scored a veritable

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triumph. The following notices of her work will speak for themselves:

Miss Rosa C. Shay, Cincinnati's gifted vocalist, whose progress in the world of art has been by gigantic strides, took upon short notice the place of Franz Rummel, piano virtuoso, who was to have been the soloist. Miss Shay filled all the honor and dignity of art required by the occasion. Her first number was the recitative and aria from "Semele," by Handel, in which the orchestra gave splendid support. Miss Shay sang it with classic insight and a sympathetic, almost passionate, delivery. Her phrasing was clear and in the genuine oratorio style. Her enunciation was delightfully distinct. She held her voice under excellent control. The richness of her lower tones was remarkable. Her songs, which followed, were: "Margaret at the Spinning Wheel," by Schubert, and "Oh, to Love, to Love Again." It is in the expression of the pathetic and of passionate lines that Miss Shay is perfectly at home. She did both songs full justice, imparting to them musicianly character and dramatic intensity. As an encore she gave a song by Chaminade.

Barring one single exception, a little harmless slip in the rendition of her last number, "Oh, to Love, to Love Again," the singer was in her best form. She gave the recitative and aria from Handel's "Semele" in a style that served only to bring new charms and resources. The reading of the hidden depths of sentiment in Schubert's "Margaret at the Spinning Wheel," and the dramatic fervor of love's longing in the beautiful bit by Tirindelli, "Oh, to Love Again," was scholarly, and abounded in evidences of good judgment.—Commercial Tribune.

#### Other notices of Miss Shay:

The Ladies' Musical Club and a few invited guests were splendidly entertained yesterday afternoon in College Hall by a program of unusual interest. Miss Rosa C. Shay, mezzo soprano, was the vocalist. There are few voices that are more promising. She has a very wide range, and her tones are of a mellow liquid quality, as well as endowed with strength.—Cincinnati Enquirer.

Miss Shay, the only vocal graduate of the year, is a student who reflects no little credit on the methods of the College. She sings with the certainty that comes of careful and intelligent work and with innate musical feeling.—Cincinnati Times-Star.

Miss Rosa C. Shay, a pupil of Miss Tecla Vigna, followed with three songs, intelligently and discreetly accompanied on the piano by Miss Katherine McKeown. Miss Shay possesses a voice of rich quality and beautiful timbre, a voice which reminds one of Scalchi's voice about fifteen or twenty years ago. She has the material for a great singer, and will undoubtedly make her mark if she continues to work hard enough. Particularly Horrocks' "The Bird and the Rose" she sang with fine feeling and expression. Her best number, however, was Gilchrist's "Heart's Delight" in the second part of the program, which caused a strong demand for an encore. Miss Shay added a pretty little song by Chaminade.—Commercial Tribune.

#### E. C. Towne.

The popular tenor E. C. Towne will be heard in several music festivals in New England during the month of May, including the Dover, N. H., music festival May 12 and 13. He has also been engaged for a concert in Brooklyn in the near future.

#### Kathrin Hilke.

Miss Kathrin Hilke has been engaged as soprano for the final concerts this season of the Vocal Society of Buffalo, on May 19, at which will be presented "Judas Macabæus." Just preceding this date Miss Hilke will be heard in Pittsburg May 17 in the "Stabat Mater."

#### Louis Kommenich, Musical Director.

At the Academy of Music, Brooklyn, on the evening of April 25, Louis Kommenich will present a new dramatic oratorio, "Manasseh," by the Swiss composer Friedrich Hegar. The soloists of the evening will be Hildegard Hoffmann, soprano; W. Theodore Van Yox, tenor; Jos. S. Baernstein, bass, and there will be a trained chorus of 150 voices. The orchestra will number forty musicians, and the event promises to be a notable one.

The oratorio, which is given for the first time in this country, attained great popularity in European cities, and the press notices of the German papers bestowed the highest praise on Mr. Hegar's musicianly work, the performance at the Leipzig Gewandhaus attracting particular attention.

Mr. Kommenich, while not a native American himself, is thoroughly imbued with the American spirit, and in all the concerts, recitals, &c., of which he is the director, he employs American artists to fill the roles of soloists. It is his intention to bring out several new oratorios, as well as other new works, next season, and they will all be sung by Americans.

Mr. Kommenich is director of the Brooklyn Saengerbund and a composer of great merit, his songs having achieved much success in the series of concerts given in Brooklyn during the past two or three years by this talented composer. His ballads are particularly fine, ranking among the best of the modern compositions.

Possessing an attractive individuality as well as a musical personality, Mr. Kommenich has exerted a decided influence in Brooklyn music circles.

The story of "Manasseh" is as follows:

The scene is laid in Palestine, the events taking place in its public square or market at the time when the Israelites were governed by High Priests. These were endeavoring to reform the people, who had strayed from the faith of Jehovah, used particular severity to break up the intermarriages between Jews and the daughters of the neighboring heathen tribes.

At the opening, Esra, the leader of the people, assisted by the priests, offers praise and thanks to the God of Israel; he exhorts the people to repent, and commands them in particular to drive away all alien women married to Israelites, threatening punishment to the disobedient. He concludes by especially arraigning Manasseh, the first-born son of the High Priest Iojada, for having taken a heathen bride, and orders him to be summoned and brought before the high court.

In the second scene the harvesters are returning from the fields singing merry songs. Manasseh and his wife Nicaso appear when the crowd approaches with signs of affliction and distress, accompanying a Messenger who commands Manasseh to cast off his alien wife or appear before the High Priest's court at Jerusalem to be banished. Husband and wife bewail their cruel fate, the multitude express sympathy, advise Manasseh to resist, for say they: "If thou dost bend, we too are all condemned, since we have chosen even as thou." Manasseh asks his friends to follow him to the court, Nicaso and the crowd encourage him, choose him for their leader and promise to accompany him.

In the third scene Esra opens court with prayer in which the people join. At the approach of Manasseh he cries: "Who wife and child love more than me is not worthy of me," saith the Lord." Accused, Manasseh refuses to cast off his beloved wife, whereat he is called a

blasphemer to be accursed and exiled. Nicaso addresses Esra, and the priests, reproving them for their heartlessness and cruelty, telling them that the God she adores is a God of love. Esra interrupts her by asking Manasseh: "Wilt thou part from this thy alien wife? else on thee fall Jehovah's crushing curse." "I leave her not," he replies, "she is my benediction, and with this blessing I brave even your curse." Thereupon Esra pronounces the terrible curse: "Be thou accursed, thyself, thy wife and all thy children, thy land, the labor of thy hands, thy food and drink and thy delight, thy bones and spirit go out from God's own folk; oh, thou accursed, go forth!"

Manasseh is staggered and overcome for a moment, and his followers fear he will weaken. But he recovers his courage. Nicaso consoles him, and he, in turn, cheers her and both proclaim their trust and faith in the God of true love. They and their friends resolve to worship with the Samaritans on the heights of Mount Garizim, a free people. Hymns are offered up to the God who spoke to their father on Sinai.

#### Last Chickering Concert.

THE last of the Seidl concerts in Chickering Hall took place Tuesday afternoon of last week. Henry Schmitt conducted by Seidl Orchestra. This was the program:

Prelude, Lohengrin.....Wagner  
Concerto for piano and orchestra, B minor, op. 89, first movement.....Hummel  
(Orchestrated by Xaver Scharwenka.)  
Andante Spianato et Polonaise, op. 22.....Chopin  
(Orchestrated by Xaver Scharwenka.)  
Overture, Rosamunde.....Schubert  
First Mephisto Waltz.....Liszt  
Witichis' Werbung, from opera Mataswintha. Scharwenka  
(Conductor: The Composer).

It was a novel idea of Mr. Scharwenka's to group Hummel and Chopin, for Hummel was one of Chopin's artistic progenitors. The first movement of the B minor concerto sounds at times like an early work of Chopin, especially in the passage work, passage and construction on which Chopin modeled after in his concertos. The conjunction of the three pieces is a rather doubtful experiment, the tonal relations being vague, but for one thing Scharwenka may be congratulated—the orchestration of the Polonaise. Chopin's scoring—if it really was Chopin's—is distressingly thin and raw, whereas Scharwenka has given the brilliant and graceful composition a richer garb, and certainly a more musical one.

With excellent tact he has managed the added accompaniments to the Andante, giving some thematic work of the slightest texture to the strings, and in the pretty coda to the wood. There are even five faint taps of the triangle. The poetic feeling, the idyllic atmosphere, is not disturbed in the slightest. The Hummel concerto is vastly improved by the lopping off of old-fashioned ornaments, and the instrumentation while being fuller, more modern, is well in the Hummel spirit.

Scharwenka played with great repose and brilliancy, and in the Mephisto waltz turned the piano into an orchestra. For encore he played the Chopin Funeral March, thus paying tribute to the dead conductor of these concerts, and later gave a delicate version of Liszt's "Nightingale." There was a change made in the program, so the final number was not played, the "Rakoczy" march being given instead. The hall was crowded, and there was much enthusiasm.

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## Last Symphony Society Concert.

THE fifth and last afternoon and evening concerts of the New York Symphony Society were given on Thursday afternoon and Saturday evening of last week in Carnegie Hall. The attendance was rather slim at both functions, although the program was well made and novel. Here it is:

Symphony No. 5.....Tchaikowsky  
Violin concerto, No. 1.....Dubois  
Allegro.  
Adagio.  
Allegro Giocoso.

M. Marteau.  
The Fields of the Blessed, symphonic poem. Weingartner  
(New; first time.)

The orchestra proved by its playing the contention of THE MUSICAL COURIER that constant rehearsing will work wonders with the crudest material, and with such excellent material as this band is composed of—far better than the moribund Philharmonic Society—there is no saying how far it might go, with a great conductor. The strings are compact in tone, if not especially refined, and on the wood and brass chairs only the highest praise can be bestowed. The Symphony Orchestra has been playing in opera all season and that unfitted it for the finer "nuances" of concert performance, yet it played under Walter Damrosch's vigorous beat the Tchaikowsky Symphony—surely a greater and more homogenous work than the sixth—with power and enthusiasm.

There was a certain looseness, roughness in the texture of the performance on Thursday afternoon that had vanished Saturday evening. The romanza was beautifully intoned, the horn, oboe and 'celli doing admirable work. In the literature of the symphony there exists no more charming piece of music than this romantic music of Tchaikowsky. Exception might be taken to the tempo of the valse, especially in the trio, but to Mr. Damrosch must be conceded the knowledge of the composer's tempi. The finale was played with spirit and clearness, particularly in that Calmuck hurly-burly where the Tartar comes to the surface, and the dogs of war are let loose in the midst of the harmless foolery of rude peasant clumsily footing the dance.

The Dubois concerto, while not being alarmingly original, will serve as a novelty. It is scored with great skill, but considering the quality of the thematic material it is spun out to long. The last movement is the most characteristic, and is full of color and rhythmical jollity. The adagio is deficient in elevation, and the composer seems on the search for an idea. The first allegro contains one good theme. It is, however, effective for the solo instrument, the lyric element predominating, and there is plenty of chance for scales, fireworks, bravura in the finale. Mr. Marteau's G string was very rough, and in the last movement his intonation was not perfect. His left hand is agile but he really fiddled through the work, and his Bach encore was very bad.

The remaining novelty by the well-known conductor, Felix Weingartner, proved to be a pretentiously scored composition, a composition in which the composer, or rather compiler, shows his amazing and intimate knowledge of the orchestral apparatus, but fails to give any reason for existing. In a word, through a marvelously colored medium Weingartner strains, squeezes a number of slightly distorted Wagnerian themes and, labeling the whole a poem, expects us to guess the riddle propounded in the program. Read and become enlightened.

The Fields of the Blessed, symphonic poem. Weingartner After a painting by Arnold Böcklin.\* (New; first time.)

\*A Grecian landscape of tranquil beauty. Wading through a lake in the foreground, a Centaur carrying a nymph upon his back. Swans proudly sailing over the

water. In the background an altar around which Grecian youths and maidens are dancing with garlands of flowers. Lovers reclining on flowery banks and meadows.

With such a purely pictorial scheme even a Joachim Raff could do little. Weingartner is after the mood, and a lymphatic, half-sick, morbid mood he evokes. We get dim echoes of "Parsifal," "Tristan and Isolde" and even bold appropriations of color effects from the "Venus" music of "Tannhäuser." There is no backbone, no form to this wearisome and affected piece and soon your inner eye becomes saturated with the prodigality of hues, skillfully as they are handled. In vain one looks for the Centaur but there is no mistaking the nationality of the nymph. She is Scotch and her race is proclaimed by every instrument in the orchestra and by a theme that become singularly irritating. In a word Weingartner had better stick to conducting. He knows how to paint, but despite his mastery of brush work he has nothing to say.

## Barili Explains.

PHILADELPHIA, Pa., March 4, 1908.

Editors The Courier:

IN regard to a recent announcement in THE MUSICAL COURIER made by Mme. Ogden Crane concerning a concert given under her direction, I should like to make a few corrections. To my surprise she announced that my wife, Mrs. Armand Barili, was her pupil, when in fact she had no other teacher than myself. If this is professional etiquette on the part of Madame Crane, the term must have a strange meaning in New York at present.

Another statement I must take exception to was, Madame Crane claimed to have been a pupil of Antonio Barili, the teacher of Patti. This is incorrect, as my father, Ettore Barili, was the instructor of that famous prima donna.

Lastly Madame Crane advertised my wife as Patti's niece. Madame Patti is my father's sister, and my wife is no blood relation of hers.

Trusting that you will see fit to call attention to these errors on the part of Mme. Ogden Crane, I remain,  
Yours sincerely, ARMAND DE C. BARILI.

## Lilian Carlsmith.

Miss Lilian Carlsmith appeared with great success in the final concert of the series given by the People's Choral Union of this city in Cooper Union, March 30.

## Carl E. Dufft.

Dr. Carl E. Dufft will probably be heard in several song recitals in the West, in connection with his appearance in the Indianapolis Music Festival during the first week in May. He has already been engaged for numerous other important festival events this spring, and has been compelled to refuse some very good engagements because of a conflict in the dates.

## An Interesting Benefit Concert.

The following program will be given at a concert arranged by Mr. Benham, in Steinway Hall, on April 20, the proceeds of which will be donated to a charitable purpose:

Quintet, op. 44.....Schumann  
Messrs. Sinsheimer, Bernstein, Gramm, Tausig and Benham.  
Thou Art Not Near Me.....Benham  
Mlle. Cecil Brani.  
Andante, spianato and polonaise.....Chopin  
Miss Helen Lang.  
Waldesgespräch.....Schumann  
Mlle. Brani.  
Quintet, A major.....Benham

## Beethoven Letters.

THE Deutsche Revue publishes two letters from Beethoven, copied by Otto Jahn from the originals in the Royal Library, Berlin. They are both about the servant question, and the first is addressed to an old Viennese friend, Court Secretary Zmeskal von Domnowecz.

"Most worthy councilor and mine owner, likewise burgundian and public jailer! Tell me if you please how it is in this case, and this afternoon at latest I would like to make use of the solution of your question, that is: If I to-day give my servant notice to leave in fifteen days, his wages he receives as usual, at the end of this month, must I then at the end of fourteen days when he quits pay him a whole half month? We have again had a lot of trouble with this man, and only my patience has let me put up with him, as he looked after the rooms. Nothing is right with him, and he daily makes greater demands just to do less work; hence I would like to make an end. In a certain fashion he gave me notice a second time, but this time only to get more pay, which I will not listen to. I beg you to answer this question of mine to-day, as I wish to dismiss him finally to-day. This time I will appeal to the police about a servant, as there is no luck with all these fellows in this way. Very busy; will visit you to-morrow or next day. As ever

"Yours,

"L. v. BEETHOVEN."

"Perhaps you can do something with your countrymen for your friend and countryman."

Bad as the man may have been the girls that came in his place seemed to have been worse, and the distressed musician writes to his friend, Nanette Streicher, as follows:

"I thank you for your sympathy of (for) me. To-day I had lots of trouble with N—, but I flung half a dozen books at her head New Year's Day. The leaves we pull out (while we get rid of B—) or the branches, but we shall be compelled to go down to the roots, till nothing here remains than the ground. I hoped to have seen Sophiem, and when I came for the second time to the house I could do nothing else in my sorrow than lie down on the sofa. I hope to see you soon at my house, or me at yours.

"In haste.

Your friend,

"BEETHOVEN."

This letter was written in 1817. N. is Nanny, who, with the elephant-footed P., plays a great part in the composer's letters to Frau Streicher. Very soon afterward he wrote to her, "Leben Sie und weben Sie wohl Miss N. is quite changed since I flung the half dozen books at her head. Probably by accident something has got into her brains or bad heart; at least we have a penitent sinner."

The B. above mentioned is another female servant, whose full name is not known.

## Carl Bush for Europe.

Director Carl Busch, of Kansas City, leaves for Europe to-day, and will reside in Berlin during the summer. He will be at work again with his orchestra at Kansas City in September.

## Pupil of Miss Boyer.

Morgan Stricklett, a pupil of Miss Elizabeth Boyer, has just been engaged as tenor soloist at Trinity Chapel, this city, beginning with May 1. Mr. Stricklett has been studying with Miss Boyer for the past year, during which time he was the solo tenor at the Crescent Avenue Presbyterian Church.



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**M. Eugene Gigout,**

ORGANIST ST. AUGUSTIN, PARIS.

**M.** GIGOUT'S popularity, not only in Paris but in all Europe as well, is daily and steadily growing in power and extent.

Spain, Switzerland, Belgium, England and the cities in France have recently borne testimony to this increasing reputation in a very unmistakable manner. In all these places have distinct successes been made. These first-class organ fêtes have been chronicled here from time to time, and it is a pleasure to again record one.

This time it is at Nancy, the birthplace of this musician. On the occasion of the inauguration of a grand Cavaillé-Coll organ in a church of the city he gave a recital of his own in connection with the celebration. The affairs, which were recherché musical events, were attended by the artistic élite. It is unnecessary to speak of the appreciation and the applause manifested. At the recital proper were played:

Fantaisie and Fugue, G minor, Bach; a Cantabile, by César Franck; the "Suite Gothic," by Boëllmann, including Choral, Menuet Gothic, "Prière" and Toccata, the last of which was found very impressive. Andante con moto, Boëly; Sonata in F, Mendelssohn; Rhapsody, by Saint-Saëns, on Breton Cantiques; Improvisation on a given theme; Scherzo and Grand Chœur Dialogue, and Bach Toccata in F, with pedal solos, were other numbers.

At the inauguration concert M. Gigout played Psaume CXXXVI, by Guy Ropartz, in which were heard the clamors of the Israelite captives, the destruction of Jerusalem, the carnage and ruin and weeping, all represented with true musical dignity. He was three times recalled, the orchestra leading the applause. In the concerto in D, by Händel, the cadences were written in by M. Gigout. A symphony in C minor, by Saint-Saëns, and the final chorus of the "Passion," St. John, by Bach, closed a brilliant organ festival.

Audiences are happy to have their classics interpreted by a master such as M. Gigout, and French musicians are happy to have such collaboration with their writings by such a compatriot.

**W. O. Forsyth.**

W. O. Forsyth, the pianist and director of the Metropolitan School of Music at Toronto, Canada, spent the Easter holidays here in New York.

**The Los Angeles Fiesta.**

The preparations for the Fiesta at Los Angeles, Cal., are now getting into definite shape. The near-by town of Pasadena, noted for its profusion and variety of flowers, has given assurances of its readiness to co-operate in the approaching festival, and the program has been to some extent decided upon.

On the afternoon of the opening day there will be a street masquerade, abounding in novel and harmless fun after the manner of Mardi Gras of New Orleans. This will be followed in the evening by a fancy dress ball.

There will also be a grand concert at which Miss Mary Linck will appear. She has a fine contralto voice of great range and power, and during the past five years has sung in the Eastern States and Europe. She is a native of Evansville, Ind., and in 1893 went to Italy, where she completed her musical education, and made her début in England with the Carl Rosa Opera Company. She created the role of Hänsel in the opera of "Hänsel and Gretel," and appeared in that role in London and New York. A year ago Miss Linck joined the Castle Square Opera Company in Boston, and appeared in all the large cities of the East. Last summer she passed in Italy, and upon her return signed again with the Castle Square Opera Company for next season. Meantime Miss Linck is spending a holiday in Southern California.

**Julia E. Becker.**

**A** VERY talented young artist has left us; a charming character has departed; a beautiful presence is no more to be enjoyed; a glorious voice is hushed. Miss Julia E. Becker left this world December 22. She was beloved by all who knew her. Her study of music commenced with the celebrated Dr. Paul, of Leipsic, at the tender age of three. She had mastered the accent and the literature of four languages, and her repertory for both the piano and the voice was most extensive.

She was a fine interpreter of Beethoven. It seemed as though nature had bestowed upon this young student all her favors. The celebrated Marchesi, in Paris, said to her, "Heaven has blessed you with every gift of mind and person; a bright career is before you."

The dramatic element was predominant in Miss Becker's disposition and voice, yet it was remarkable for its power



JULIA E. BECKER.

and sympathetic quality and range of two and a half octaves, clear and pure. Signor Errani, with whom she first studied, declared it to be of unusual flexibility, and likened her voice to that of D'Angri.

Miss Becker studied with several professors here and in Paris. She had several engagements when illness overtook her and compelled her to cancel them.

Her beautiful manners and sweet disposition, accompanied by her beautiful gifts, rendered her most attractive.

**Editor Charles Kunkel.**

One of the most welcome visitors to this office during the past week was Charles Kunkel, of St. Louis, editor of *Kunkel's Musical Review*. Mr. Kunkel was on one of his periodical visits East, and was in the best of health and spirits.

**Mrs. Katharine Fisk.**

Mrs. Katharine Fisk left for the West on Friday last, accompanied by Miss Rita Lorton, who arrived that day on the Britannic from Europe. They are booked for a number of recitals, among which are Aurora, April 13; Rockford, April 15; Chicago, April 18; Nebraska City, April 19; Lincoln, April 20; Council Bluffs, April 21; Minneapolis, April 23; Alton, May 2; and Monticello Seminary, May 5.

Mrs. Fiske will return to New York on May 7, to fulfill a position in one of our leading churches.

**A Reply to Dr. Muckey.***Editor The Musical Courier:*

**A**N article appeared in your issue of the 30th of March, written by Dr. Muckey in answer to Señor Emilio Belari's pamphlet recently published. Will you allow me space in your columns to point out a few of the doctor's errors and the illogical methods by which he arrives at some startling deductions which he credits to the author of the pamphlet, who, I am sure, must be somewhat surprised to find that he has made some of the statements attributed to him?

I have read with great interest the articles written by Belari, which have appeared from time to time in your valuable columns, and I had the pleasure of meeting him once some years ago, upon which occasion he demonstrated to me practically that he knew what he was talking about, although I of course was not familiar with his theories. Since then I have given considerable attention to the subject of vocal culture, but being neither singer nor teacher I do not feel competent to attempt to prove his claims. I do not, however, feel that it would be just to allow such an article as the one written by Dr. Muckey to pass unnoticed. I therefore propose to show how weak are the doctor's arguments against the position taken by Señor Belari. I will not enlarge upon the somewhat discourteous heading, "A Professional Spanish Nuisance," for I can easily imagine that if Belari's claims be true he might well be considered a nuisance, to some of his professional brethren.

First, in regard to "Voice Placement." The doctor quotes from the letter. "He (Belari) tells us 'that to place the voice is, to place the larynx,' and that this placing is to 'maintain the larynx in the inferior part of the neck during singing and without muscular effort.'" The doctor says: "I have often wondered just what teachers and writers meant by this expression," viz.: voice placement. (Query: Would it not have been wiser to have gone to some of them and found out instead of simply wondering about it?) "I had always supposed that what was meant by 'voice placement' was reinforcement and resonance." Of course the doctor has a perfect right to "suppose" the term to mean whatever he thought it did, but has no right to argue on the basis of his own definitions. The voice is so intangible and subtle that it is impossible to describe it accurately in language. Nevertheless, musicians and teachers have adopted certain terms in regard to it which convey certain meanings. Reinforcement and resonance are the results of "placement" of voice, but are not its "placement." For instance, we speak of the color of a voice and everyone understands what is meant, although, scientifically speaking, it is not a correct term. So in regard to "placement." To place and locate anything is to put it there and leave it, and as the air waves which make up the voice are in constant motion and not stationary for even a fraction of a second, how, therefore, would it be possible to "place" the voice anywhere? But the term has acquired a certain significance which conveys a readily understood meaning.

But the doctor has not correctly quoted the sentence in question. He has left out the most important part of it. This, to say the least, shows carelessness in reading, and all the doctor's deductions and arguments founded on such misquotation must be stricken out as having no value. I now quote the whole sentence in question.

"To place the voice—to use a professional term—means to place the larynx in condition to produce the singing voice, and you cannot place the voice of your pupil artistically and solidly until you have taught him to maintain the larynx in the inferior part of the neck during singing, and without muscular effort."

You will see that the sentence has an entirely different meaning from the one attributed to it. "To place the

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voice means to place the larynx in condition to produce the singing voice," and not as the doctor quotes "to place the voice is to place the larynx." For example, take one who sings nasal. If we say the voice is placed in the nose, everyone will understand what is meant; but a more scientific explanation would be that the organs are so disposed that when the voice is produced it is sent through the nose. Now in order to change this nasal quality, it is necessary to change the position of the organs, or to "place" or dispose them in a different manner. This also applies to any other faulty emission. Therefore, as there is but one correct production of voice, and consequently but one correct "placement," it is necessary to place or adjust the organs so that this desired "placement" may be secured; or, in other words, as Belari writes, "in order to place the voice, it is necessary to place (put, dispose, poise, adjust) the larynx in condition to produce the singing voice." So Belari's statement is not, as the doctor thinks, "that voice placement is larynx placement."

The doctor adds, "This would imply that the voice and larynx are one and the same, and that when a singer sends his voice out into space he sends his larynx along with it." I must confess that I cannot by the greatest stretch of imagination see that even the doctor's aborted quotation in question would mean any such absurdity, nor that such reasoning would be "that clear and consecutive wrong thinking" which is, according to the doctor's quotation from Bacon, "the next best thing to right thinking." It is certainly "wrong thinking," but has not the merit of being "clear and consecutive." If one wishes to throw or place the rays of light from a search-lamp in any given direction, it is necessary that he place his search lamp in such a position that the rays of light issuing from it shall take that direction, or "placement," but it by no means follows that he shall throw his lamp after the rays of light. It is true that I have heard singers whose voices sounded as though they were trying to throw their larynxes into the audience, but I doubt if even the greatest crank on "voice placement" ever gave his pupil any such instructions. I presume when we say a singer's voice has color that the doctor would hardly expect to see red, white or blue colors coming from the singer's mouth, nor when we speak of warmth in a voice would he think that we meant actual heat. But all this seems to me merely a quibble over the word "place" being used in two different senses in the same sentence, which are perfectly apparent to the most casual reader. I have enlarged on it, as it seems a pity that anyone who is able to write such lengthy articles on "voice training" should remain ignorant of what "placement of the voice" really means.

In regard to the position of the larynx, the doctor says, "I would like the author (Belari) to give one reason \* \* \* in support of the low positions of the larynx during singing." Now, I am not going into the subject of anatomy, physiology, &c., as, from reading articles written by Belari, I presume he is quite capable of proving his position should he care to do so; but following the misquoted sentence in question, I find a statement of a few reasons given for this low position of the larynx, as follows: "The evidence of facts demonstrated by the most able singers proves that the voice thus acquires its full volume, is more solid, vibrating, &c. I should think these good and sufficient reasons, from both a teacher's and pupil's standpoint. If, by taking a low position of the larynx, the voice becomes more beautiful in every way, I should think that proof positive that this low position is correct. Why it should be so is of course another thing, but I presume that scientific reasons are not lacking. The doctor says that a low position of the larynx can only be secured by contraction of the extrinsic muscles, and that in his articles he has shown what seems to him to be good and sufficient reasons for the relaxation of the extrinsic muscles during singing. But he must admit that "what seem" to him good and sufficient reasons

cannot be accepted as proof, and in all voice questions a practical demonstration is far greater proof than all the ingenious theories which can be formulated, even though this practical demonstration may seem contrary to them. For instance, if it is possible to produce more beautiful tone by using the larynx in this low position, then one must give up his theories and seek for new ones, and these new theories he must deduce from said conditions, and not attempt to change the conditions to fit the old theories.

All the best singers use these extrinsic muscle powerfully, scientific theories to the contrary notwithstanding.

The second principle is "the correct production of simple sound." As Belari does not explain in detail this point, there is little to argue about. I presume his term "simple" sound has reference to a sound, irrespective of vowel or consonant formation. I may be wrong in this, so I will not go into the subject; but I can hardly think that he could mean "simple sound" in the technical sense, viz., lacking overtones.

The third principle is "formation or development of registers of the voice." I am not going to discuss the formation of registers, but shall simply point out some illogical reasoning on this subject by the doctor. He quotes from Belari that the low position "facilitates the development, the change and the perfect union of the registers," and from this the doctor reasons as follows: "A perfect union means unity. The end he (Belari) is striving for then is unity of registers. Unity certainly means one. The final aim of this gentleman then is a voice with one register or mechanism. This is just the statement which he calls absurd and senseless because I (Muckey) made it." I cannot call this the "clear thinking" of which the doctor has spoken. Unity certainly means one, but not in the sense the doctor gives the word. For example, if I take a bar of gold and a bar of silver and weld them together or unite them, I have perfected a union between the two, and I certainly have one bar of metal, and I also as certainly have two distinct metals. The union does not mean that my gold and silver have become one metal. In the same way, I may have three registers united in one voice, or I may have two registers united in one voice, or I may have one register in one voice.

Register in its proper sense does not mean a break, but means, in singing, a mechanism. When this mechanism is changed we have another register. Now if the change is made in such a manner as to cause a break (to the ear) we can then of course be certain that a register exists plus the break, but the break is not the register. Now if the voice were properly trained the two registers would still exist, but their union would be such that the ear would recognize no change, and the break would be done away with. So you will see that this is quite a different thing from a voice with one register. It is indeed difficult, as the doctor says, to see why these different registers should be first developed and then changed into one register. Why should they be developed and then obliterated? Why, indeed? But from the explanation I have given I think you will see that there is not even a "seeming" paradox in Belari's statement. If a singer has a bass voice, it is quite true that he can get along with one register, although he can sing several additional notes, and his voice will become warmer and more beautiful if he learns to sing in two registers or mechanisms, and if properly united and blended the ear will recognize but one quality of sound or one voice. But a tenor is obliged to ascend three or four notes higher than the bass, and it is impossible to sing these superior notes with the same mechanism as the lower notes. The proof of the registers may be readily ascertained by anyone having a proper subject and possessing skill in using the laryngoscope. A tenor voice which sings in one register throughout the entire range is almost unbearable to listen to. And Belari's statement regarding registers means that it is neces-

sary to produce the voice in the throat by three different mechanisms or registers, which must be educated to so unite or blend that, to the ear of the listener, there shall apparently be but one mechanism, or a voice which is even in quality from the lowest to the highest note.

The fourth principle is "the physiology of the spoken vowel is not, nor can it be, the physiology of the singing vowel," &c. The doctor says "this is an entirely new idea to me, and I cannot accept it without some very good reasons. I had always supposed the song differed from speech only in that the vowel sounds in song were sustained longer and the range of the pitch was greater." But the doctor must know that to simply "suppose" a thing is a confession of ignorance. If the doctor can say "I have proven that the formation of the vowel in singing and speaking are the same," why then some weight might be given to his assertion. Are all the articles in "Voice Training" written by the Doctor on the same lines as the present article? Are such important things regarding the voice to be taken for granted or "supposed"? Can such reasoning be accepted? How much weight can be given to deductions or principles where such important matters are assumed or "supposed"? The letter written by Belari does not claim to be a scientific treatise (although reference is made to such a work to be issued in the future); but certain assertions are made by him, not that they have "seemed" to him or that he has "supposed," but (I quote from this letter) "this (meaning the truth of these principles) I can affirm without fear of contradiction, it being permitted by the result of my study, by observation during forty years, by the experience of teaching for thirty years, and by the demonstration of facts upon myself and upon more than 2,000 subjects, without ever having failed in a single case."

The last point made by the doctor is that although Belari has not given scientific proofs of his discovery, he has told us where to find him. That this letter does not give scientific proofs is true, but I have read statements over Belari's signature that he is ready and willing at any time to meet anyone and prove that the principles he sets forth are true; and if anyone is sufficiently interested in finding the truth, I can see no good reason why they should not go and find out whether these principles be true or false. It is impossible to prove many things regarding the voice on paper. Many theories fall to the ground before practical demonstrations.

I now ask Señor Belari's pardon for the present article, especially as I have not undertaken to prove any of his principles. As he is, of course, ignorant of the contents of this present article, I also ask his indulgence if any errors have crept in, or if I have not made it as clear as he himself could have done. I have simply endeavored to show why his assertions should be entitled to weight, and also to "prove" the weak position of Doctor Muckey in his article.

CRITIQUE.

#### Musical at Mrs. Ratcliffe-Caperton's.

On last Tuesday afternoon Mrs. Ratcliffe-Caperton gave a charming musicale at her residence in Philadelphia to introduce her pupils, Frederic Parkhurst, of New York, and Miss Helen Smith, of Muncie, Ind. Miss Smith sang several numbers charmingly. David Nowinski, violinist, played a Berceuse by Hille. The tone of this young musician is remarkable for its delicacy and singing quality.

Mr. Gaste played in Largo and an obligato to Mr. Parkhurst's singing "It Is Enough," from Elijah. One rarely hears an oratorio so beautifully sung as it was by Mr. Parkhurst, for the reason that few who have the voice and training are sufficiently acquainted with the dignity and meaning of the text.

Mrs. Caperton has reason to be gratified by the work of these pupils, whose singing was enthusiastically received.

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**D'Arona Explodes the "Register" Theory.**

It has been with great difficulty that I have refrained from writing this winter upon many subjects discussed in THE MUSICAL COURIER, but, in addition to long, arduous duties of teaching, I am writing a book upon the voice for publication, which, I hope, will prove a solution to many vocal problems, so discussions seemed superfluous.

Two winters ago, however, I wrote about the criminal practice of dividing the voice into registers, explaining the reason for their existence, and compared them to separate pieces of elastic, each piece pulled to its utmost limit—the first stretched until it can reach no farther, and then another one is stretched, and so on. Between these pieces of stretched elastic (registers) come the necessary divisions, or breaks in the voice (nature's stops to a violation of her law), and teachers as well as students aim to join these breaks by overlapping. This is a dangerous piece of ignorant patchwork. Registers cannot exist; the idea is simply outside of all scientific knowledge of vocal law.

Each tone, while embracing many tones, is a little world of itself. It has its affinities for certain vowels and refuses to respond freely to others unless they know enough to yield to the tone's demands while still maintaining their intelligibility. Each tone has its own degrees of timbres, its possible and artistic expansion, power, its degrees of intensity, regular or adopted form, focus, &c. Its pitch, or the position it occupies upon the vocal keyboard, should indicate a sensation, which, having been analyzed, must be memorized, so that when reading the notes of a song their pitch will indicate their individual sensation, or when thinking of a tone its sensation will indicate its pitch. Thus all uncertainty of intonation and speculation is done away with, and the tones bunched together in groups, called "registers," an impossibility. The tone's individual character has become a knowledge, and this knowledge has become a habit, which is associated with a sensation that can never deceive.

This is what I call the legitimate tone. When once these sensations represent the correct, tangible location which produces a well-governed and beautiful tone we may color this tone as educated and musical taste may suggest to convey the thought, mood or emotion required by the idea. This coloring means to take liberties with the timbre, the vowel shades, their form, &c., and by different reinforcements vary the quality, power, &c. A well-cut diamond will reflect to its advantage every colored light, making it appear twice its size and brilliancy; a correct thought can vary the delivery, reinforce above or below—that is, give a high tone its greatest amplitude, and by so lowering its quality give it the richness and depth of a lower tone; a middle tone can be made to sound high, and with a high tone's brilliancy by the prominence of certain overtones; and we can gather the harmonics around the tonica or fundamental, or we can subdue and veil it to sound at a great distance; we can estimate the resonance and carrying properties for a building, and we can subdue and mellow for a parlor. My book will explain how to do all this.

The voice of an artist must breathe forth also any and every emotion called for by a composer. The feelings (good or bad), above all things, must find their way through the voice. Intellectuality may give us a tone, but it cannot of itself alone give us the tone. A string of beautiful tones, which are tones and nothing more, is not what we mean by the human voice. The instrument must be vital or a manufacturer will one day astonish the world with a copy more satisfactory. All the qualities called for by every varying mood are within the resources of an artist. Nature, while not always beautiful, is at all times truthful, and the voice must not only convey truth, but be truth. He who can vary a tone's quality to portray a mood, idea—poetical and musical—and change it at will without losing his control over the legitimate quality is the artist. But beware of taking these liberties before the one perfect, legitimate tone is mastered, for like the dog we permit to wander when once he knows his way home, but guard well within doors, and keep on the leash, if it is not safe to give him liberty, so is it with the voice. Remember that a tone's placement, whether intuitively or tuitionally, must become a fact before greatness, or even progress can be assured.

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**Shakespeare Evening at Ogontz School.**

A LARGE and fashionable audience gathered at Ogontz School to witness the dramatic performance of several scenes from Shakespeare's plays, given by the class of '98. The reputation of the school and the high standard of all the entertainments created a great desire in the friends of the institution to obtain invitations, and consequently the little theatre was packed before the time for beginning.

The elocutionary department is under the direction of Miss Edith Pusey, a young Englishwoman of great talent, who spared no pains to make the evening a success in every detail. The music was under the direction of Mrs. Ratcliffe-Caperton. An orchestra played the overture to the "Midsummer Night's Dream," and the professional pupils of Mrs. Caperton sang the Shakespeare numbers.

One song which especially awakened enthusiasm was "Should He Upbraid," sung by Miss Helen Smith, of Muncie, Ind. Miss Smith has a beautiful dramatic mezzo voice. Her simplicity of style, free from all mannerisms, shows the training she has received, which with her natural talent insures success. The song was arranged for 'cello, violin and piano, the 'cello obligato being played by Erwin Gastel and the violin by Philadelphia's most talented young violinist, David Nowinski.

Frederic Parkhurst, the New York bass-baritone, sang several Shakespeare numbers, adding to his already well deserved reputation.

**May Musical Festival.**

INDIANAPOLIS.

THE engagement of artists for the tenth annual May Music Festival, which will be held this year May 4, 5, 6 and 7, four nights and an afternoon, has been announced by the directors, and the list includes the most celebrated singers and instrumentalists in the country. Practically the same artists have been engaged for the Cincinnati and Louisville and Eastern festivals. In pursuance of the policy established by Mr. Van der Stucken last year of making the so-called "festival idea" predominant in the Indianapolis entertainments, greater attention is being paid this year to the works to be given, and the engagement of artists, with one or two exceptions, has been with the purpose of securing those who are best fitted for the solo parts in the choral works.

The principal exception to this is in the engagement of Ysaye, the famous Belgian violinist, whose playing has created such a sensation in this country as well as in Europe. The festival directors received many requests that the services of Ysaye be obtained, as otherwise local musical people would not have an opportunity of hearing him. His engagements throughout the country are only in the largest cities, and he receives the highest price ever paid a violinist in America. Ysaye is the most in demand of any artist, either vocal or instrumental, in the country, and the festival directors had a great deal of trouble in securing him for the festival. He will appear as the special feature of the last night's program. One of the sopranos engaged is Mme. Johanna Gadschi.

Miss Emma Juch, who has also been engaged, is well known to Indianapolis people, for she has sung here at several festivals. After her marriage several years ago she retired from the stage for some time, but has again made her reappearance, and, according to Mr. Van der Stucken, who heard her in New York recently, is singing better than ever. She is specially engaged to sing the soprano role in "Lucifer" and solo numbers in another concert.

Mme. Josephine Jacoby is a new singer to local people, but in the last two years she has come to be recognized as the greatest contralto in the country. She is a most beautiful woman, only twenty-five year old, an American, musically educated in this country, and her engagements during the past year have embraced all the leading musical events in the East, particularly the Metropolitan Opera House concerts in New York city and the performances of "The Creation" and "The Messiah" in that city and Brooklyn. Her singing may be expected to cause a sensation at the Indianapolis festival.

David Bisham, who is also new here, has been engaged for the principal baritone roles, such as he is now singing

with the Damrosch Opera Company. He is a native of Philadelphia, and this is his second season in opera, his first having been in London, for which city he is again engaged this summer. He is also to be one of the cards of the Cincinnati and Louisville festivals.

Paul Haase, another baritone, was brought over from Europe by Mr. Van der Stucken to be vocal instructor in the Cincinnati College of Music. His experience in oratorio and opera has been very great, and he has a repertory of 103 works, 97 of which he has sung in public, several of them at the Bayreuth festivals. He will sing Wagnerian numbers at the Indianapolis festival.

George Hamlin is conceded by the critics to be among the best of the young tenors. He came into public notice as a church choir singer in Chicago, but for the last three years he has been singing in concerts and oratorios with the leading musical organizations of the country. He is also engaged for the Cincinnati and Louisville festivals.

Dr. Carl E. Dufft is one of the best known basses in America, a pre-eminence he has enjoyed for many years. His specialty is oratorio and festival work, and his engagements in this line are very numerous. He has never sung in Indianapolis. A. J. M.

**Scharwenka Conservatory.**

The students' concert of last Thursday evening was a most successful affair, the following participating:

Piano—Miss Anna S. Wyckoff and George Falkenstein, pupils of Xaver Scharwenka, and Miss Helen M. Lang, pupil of A. Victor Benham.

Vocal—Miss Isabel Carleton and Miss M. Riley, pupils of Mrs. Emil Gramm.

Violin—Miss Christine Dyer and Max Vintschger, pupils of Richard Arnold, and Miss Helen Collins, accompanist.

**Monday Evening Musicals.**

At the Monday evening musicale given April 4, at 51 West Seventy-first street, Mrs. Edna Hern-Hersfield made a very strong impression; her interpretation of a song by Thomé and one by Vacca showing a well trained voice of much beauty. The program was as follows:

Reading ..... Schumann  
C. Wolf.

Concerto, A minor ..... Schumann  
Miss Ray Levison, Otto Kinzel.

Song, In diesen hiefgen Hallen ..... Mozart  
J. Baernstein.

Violin Solo, æolian harp ..... Ed. Mollenhauer  
J. Schalscha.

Songs—  
Ahl se tu dormi, svegliati ..... Vacca  
Love Token ..... Thomé

Mrs. E. Hern-Hersfield.

Piano Solo, Spinning Song ..... Liszt-Wagner  
Miss Ray Levison.

Songs—  
Ninon ..... Tosti  
Wanderlied ..... Schumann

J. Baernstein.

**Bessie and Mamie Silberfeld.**

These young Semnacher pupils, aged eight and twelve, will have a benefit concert on Monday evening, April 18, in Carnegie Lyceum, assisted by Helen O'Donnell, contralto; Ernst Bauer, violin; H. Beyer-Hané, 'cello, and F. W. Riesberg, piano. Eight year old Mamie will play:

Prelude and Fugue in A minor ..... Bach  
Lonely ..... Carl Schuler

Fabliaux ..... Raff  
Fantasie in D minor ..... Mozart

Gigue ..... Händel

Miss Bessie's numbers are:

Suite, op. 71 ..... Raff

Prelude.

Polka.

Toccata.

Fugue.

Hark! Hark! the Lark ..... Schburet-Liszt

Slumber Song ..... Schubert-Thorbeck

Spinning Song ..... Wagner-Liszt

Fairies at Play ..... Heymann

Impromptu, C sharp minor ..... Chopin

Perpetuum Mobile ..... Weber

The children are remarkable little pianists and deserve a big benefit.

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### Study of the French Language.

AMERICANS will be very much wanting in duty to themselves if they let the Yersins remain in the country and leave it one day simply as French teachers of their language. That phonic system which they have created is worthy of better results than to be used only as a medium for the teaching of the language "from hand to mouth," so to speak.

While they are in the country it should be made a means of making it possible for us to learn the language by ourselves when they have left us. The teaching of the language up to the present has been a failure for want of a phonic system. Now that we have it, something efficacious should be done with it. It is as if music teaching had been confined to teaching by ear without any system of notation.

By the application of phonics the smallest child may be made to learn the language correctly and the oldest person may learn it equally well with a little more time. Unless made use of at the start all subsequent instruction is waste. The value of English phonics to foreigners, as practiced in our public schools, is too well proven to need exposition here.

But teaching this system to individuals tête-à-tête is by no means sufficient to establish the system as a real aid. It is as if apples should be brought in baskets to a country which did not have them and sold one by one to the inhabitants, instead of extending the culture of apple trees to that country.

To make that system a national blessing it must be introduced into the public schools, the normal schools, the colleges, the private ladies' schools, where French is insisted upon and murdered. It could just as well as not be taught in the kindergartens.

The Yersins, of course, do not care anything about this. Apple merchants, who can empty their baskets as fast as they fill them at so much apiece, cannot be expected to trouble themselves about apple tree culture. Why should they? It is for us to wake up and organize measures to utilize a system that is infallible in its results, and that is apt to be lost any day to the country by an accident of fate. Americans are too intelligent and too searching in their endeavors for advancement in every way to let this opportunity slip out of their hands.

Here on the threshold of the twentieth century it is time people realized the immense handicap it is in later life to be ignorant of languages. Artists need them; soldiers and officers need them; literateurs need them; commercants need them; travelers need them. An enormous part of future usefulness is set at naught through want of three or four languages. Adults cannot learn new languages, or do so with great difficulty. Children can learn three or four "unconsciously." But no language can be properly learned unless in the beginning we learn the sounds which compose the language. Hence all children should commence with these sounds. The Yersins have these sounds classified for the French language. They should be placed in the reach of all, and our teachers should be required to learn and teach them.

FANNIE EDGAR THOMAS.

### Talks by Mrs. Silva.

Mrs. May Lucia Silva has just completed a series of "Studio Talks" on vocal topics in Savannah, Ga., given weekly during the Lenten season.

The subjects were as follows: "Breathing in Singing," "Tone Production," "Vowel Form and Placing" and "The English Language in Song."

Mrs. Silva's charming studio was filled each week with a large number of interested listeners. These "talks" was vocally illustrated, the right and wrong view being clearly contrasted. An open discussion of each subject was invited at the close, and was heartily entered into by those in attendance.

These "talks" were a new departure in the vocal world of Savannah, and attracted much attention. A repetition of them has been requested.



BROOKLYN, April 9, 1898.

THE musical event of the coming week will be the concert of the Apollo Club on the evening of the 12th. The concerts of this club are always social functions which attract large and appreciative audiences. Much care is bestowed upon the arrangement of programs, and well-known soloists assist in the rendition of the music. This synopsis of the program for Tuesday evening will show the class of work done by this club:

Aria, Herodiade.....	Massenet
Orpheus and His Lute.....	Sullivan
Mrs. Kileski Bradbury, Soprano.	
Intermezzo.....	Gouvy
L'Aragnosa.....	Alard
Minuet.....	Schubert
Czardas.....	Hubay
Kaltenborn Sextet.	
Creation's Hymn.....	Mohr
The Linden Tree.....	Spicker
Easter Morning.....	Hiller
(Cantata for soprano solo and male chorus.)	
Solo by Mrs. Bradbury.	
Chorus of Spirits and Hours.....	Buck
(From the Prometheus Unbound of P. B. Shelley.)	
Incidental solo by Charles Stuart Phillips.	
My Children's Prayer.....	Podbertsky
In Vocal Combat.....	Apollo Club.

Special Easter musical services have been arranged in all the leading churches, much time having been devoted to its preparation by the organists and choirs.

At St. George's Church, Marcy and Gates avenues, there will be two special musical services on Sunday, one at 10:30, and another at 7:30, with an orchestra at both services. William Carmen Hardy is organist and choir-master, with Fred. Settle, assistant organist. The "Te Deum" and "Jubilate" at the morning service are by Stanford, the "Magnificat" and "Nunc Dimittis" in the evening by J. Stainer.

The Brooklyn Institute of Arts and Sciences issue an interesting program of the coming week's events. Lectures in all the departments as well as a special course of Post-Lenten lectures promise much of value in an educational sense to those interested.

In the musical department the third in the series of choral and song recitals will take place on Wednesday evening, April 13, being an evening with French composers. The Prospect Hill Choral Society, H. E. H. Benedict, conductor, assisted by Charlotte Maconda, soprano, Benjamin M. Chase, tenor, and Miss Bertha Bucklin, violin, will interpret the program. Lewis T. Doyle will be the accompanist with W. N. Waters at the organ. Here is the program:

Trumpet Blow, Music Flow.....	Gounod
(From the opera Irene.)	
Vision de Jeanne d'Arc.....	Gounod
Etude.....	Kreutzer
Miss Bucklin.	
At Night.....	Saint-Saëns
Indian Bell Song (Lakme).....	Delibes
Miss Maconda.	
By Trees and by Flowers.....	Saint-Saëns
Lend Me Your Aid (Queen of Sheba).....	Gounod
Mr. Chase.	
Sing, Smile, Slumber, Serenade.....	Gounod
(Female voices only.)	
Danse Macabre.....	Saint-Saëns
Miss Bucklin.	
Narcissus, an Idyl.....	Massenet
Solos by Miss Maconda and Mr. Chase.	

Among the receptions to be given during Easter week

will be that of George Herbert McCord and Miss McCord, on Monday evening, at their studio, No. 399 Clarkson avenue.

Dr. and Mrs. Henry G. Hanchett will receive on the evening of Tuesday, when music will be the prominent feature.

The organ concert of April 20—the vesper series—will be held in the New York Avenue M. E. Church. Harry Rowe Shelley will be the organist, and Miss Marion Walker, soprano, will assist.

An event of more than usual interest to the music loving public of Brooklyn will be the production of the new dramatic oratorio "Manasseh" on April 25, at the Academy of Music. To Louis Koemmenich belongs the credit of presenting this work. Mr. Koemmenich, who is well known as the clever leader of the Brooklyn Saengerbund, his work with that famous vocal organization having brought it to its present state of perfection, adds to his other musical talents that of a composer, his musical compositions being much admired. This oratorio, by Friedrich Hegar, a Swiss composer, has been given in many of the large German cities, always with much success.

### Vocal Blunders.

THERE are many people greatly interested in vocal art, watching at every turn with the hope and expectation that they may find a practical solution to the vocal problem. Any substantial demonstration would be encouraging to that vast number. If they find that there is a law that regulates voice training which is really practicable they will avail themselves of it in increasing numbers.

Once they are convinced that the practical results are a genuine success they will have to acknowledge that a perfect system has been discovered, and the art of voice training, therefore, exists.

The law that regulates voice culture; the rule that makes singers and is applicable to the building of all voices is the one that has as an object the development and scientific manipulation of all the muscles that participate in the production of the singing voice.

Even the extremists are now ready to admit this. All lovers of vocal art must congratulate themselves upon the unanimity of this assertion. It is the key that will open science's door to vocal mysteries.

This, however, will only happen when everyone will learn to disregard the printing outbursts, now very much in vogue, which are sprung on the public by some sensational advertisers.

There are some bold spirits that want to defy logic and science and revolutionize nature with their erratic statements. They often think that a different path than the one dictated by common sense and knowledge will lead them to fame and increase their financial powers. But here they err stupidly. Too many keen eyes and alert minds are on them, and they will strive in vain to have their blunders accepted by so many people avid for the truth.

Most all of the writers on vocal art who grant the assumption of vocal gymnastics come back promptly to the point that the muscles employed in voice production must gain development and controlling power through entire relaxations. Some say that mental effort is all that is needed; others differ.

How, in the almost round earth, can the fact of physical action and muscle development be in any way reconciled with the entirely opposite one of relaxation or mental effort?

This would be equivalent to asserting that in order to acquire a good physical training we must lay still in bed and think.

There are things that science and good judgment have proved to be right, and which any man ought to feel ashamed to try to contradict. If we are obliged to train the muscles that govern voice production we must apply to them the same laws that govern the training of any other muscles of the human body.

The normal position of the vocal muscles give us the



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speaking voice. In order to produce the singing voice we must use a greater amount of muscular effort. We must bring the vocal bands together, regulate the inspiration and expiration of the breath, and gain independence between the sound producing organs and the articulating muscles.

We find that we have to deal most of the time with weak muscles; with some that are almost inactive, and others that have been wrongly employed through a bad method. Nothing but an elaborated plan of vocal gymnastics can give us the desired results.

After a certain time the action of the muscles becomes automatic, and from there takes body that fossil theory of relaxation, which its advocates want to apply as the correct means for the training of the singing voice.

In the vocal problem there is a factor which has never received the attention it deserves, and is the important part that the intrinsic muscles take in the education of the extrinsic ones, and vice versa. A somewhat exaggerated movement of the lips, a different position of the tongue, a slight contraction of the muscles of the neck is sometimes all that is needed to eradicate the most radical defects of the voice.

The theory of relaxation as a potential agency to acquire muscle development is laughable and must be condemned at once.

LOUIS G. MUNIZ.

New York, April, 1898.

#### Charlotte Maconda.

Charlotte Maconda has been engaged by Mr. Humphreys as soloist for the Banks Glee Club concert, April 22.

#### Emilie L. Porter.

A pupil of Powers, this young woman is said to possess a beautiful mezzo soprano voice. She is from Pennsylvania, is a careful, enthusiastic student, and unites with uncommon intelligence that greatly to be desired feature for a singer, good looks.

#### Thomas Martin in Canada.

Thomas Martin, who has been given a series of piano recitals in Canadian towns, was assisted at the concert in Stratford, Ont., by Miss K. Moore and Mrs. R. M. Ballantyne. A large audience greeted M. Martin in St. James Parochial School House, much interest having been excited in his appearance.

The Stratford Beacon in reviewing the concert said:

Mr. Martin at once made good the promises held out by the copious European and Canadian press extracts in regard to technic, sympathy, brilliancy of execution and power which have whetted public curiosity in late local prints. His ovation came at the end of the Beethoven concerto, a performance in which he was ably sustained by Mrs. Ballantyne at the second piano.

Miss Catharine Moore won her way not only by her voice method and selections, but by her simple and pleasing manner. Perhaps she was at her happiest in D'Hardelot's beautiful "Without Thee," and in her first encore, "Sweetheart."

On March 24 occurred the concert at London, Ont., and it proved to be one of the greatest musical treats of the season, being much enjoyed by a large and critical audience.

The recitals given every season by this eminent artist are always looked forward to with pleasure. Mr. Martin played the entire program from memory, as usual. The audience applauded loudly and vociferously. Miss Katharine Moore gave much pleasure with her artistic singing, and W. A. Bluthner was an admirable accompanist.

#### Music in Hawaii.

HONOLULU, March 20, 1898.

It is not often that we have "foreign" talent of a high order at the public concerts in this city, for reasons that are apparent to all with a knowledge of the situation. Recently, however, we have enjoyed the presence of Miss Eileen O'Moore, who gave a successful concert at the Hawaiian Opera House under the direction of Prof. Oscar Herold. The audience was a large and brilliant one for Honolulu, much interest having been awakened from the notices which had preceded her coming.

Miss O'Moore is a pupil of Ysaye and has been playing in public since she was nine years of age. She is a prize graduate in one of the largest German conservatories and is now making her second tour around the world, being due in London in a few months. In her visit to us Honolulu has had a stroke of extraordinary good fortune.

Upon her first bow to the audience she was given an enthusiastic reception and before her initial number was completed had won the unqualified admiration of her audience, the musicians as well as the lovers of music. Miss O'Moore was very obliging with encores and received a bountiful offering of tropical flowers from friends.

The most difficult selection that she played was the Paganini Concerto and the "Gypsy Dance" was probably the most fetching.

The amateur orchestra, led by Wray Taylor, has improved very much during the past few weeks and at this concert accomplished the most successful undertaking of its whole career. The greatest praise is due the organization.

Paul Isenberg is a thorough musician, with a tenor voice, which he uses perhaps to the best advantage in German selections. He gave two of these at the concert. Mr. Isenberg as a vocalist is a delight to his friends and a treat to the public when it pleases him to sing outside the circle of his companionships.

Mrs. R. F. Woodward has a fine soprano voice that has improved very much within the past year. It is clear and powerful, of the finest, sweetest quality, under perfect control.

Prof. Oscar Herold was the accompanist and musical director for the concert and acquitted himself in his usual thorough and finished manner.

The comments of all the newspapers were of the most unqualified praise, and the interest in the second concert, to be given in a week, is most gratifying.

#### PROGRAM.

Dramatic Selection.....	Tobani
Wray Taylor's Orchestra.	
A Folksong, Beloved.....	MacDowell
Mrs. R. F. Woodward.	
Airs Russes.....	Wieniawski
Miss Eileen O'Moore.	
Das Grab auf der Haide.....	Heiser
Paul Isenberg.	
Nocturne.....	Chopin-Sarasate
Miss Eileen O'Moore.	
Overture, Bridal Rose.....	Lavalee
Wray Taylor's Orchestra.	
Concerto, First Solo and Cadenza.....	Paganini
Miss Eileen O'Moore.	
Der Trompeter von Sakkingen.....	Nessler
Paul Isenberg.	
Gypsy Dance.....	Pablo de Sarasate
Miss Eileen O'Moore.	
Vilinalle.....	Dell' Acqua
Mrs. Woodward.	

If not too late to be of interest the musical entertainment given by Miss Cordelia Clymer in honor of her friend Calvin F. Lampert, must be mentioned. The concert was held in the Y. M. C. A. Hall, and the program, which was of an unusually high order, was excellently

rendered. In addition to Miss Clymer and Mr. Lampert, Mrs. C. B. Cooper, soprano, and J. W. Yarnley, baritone, took part.

A fine new pipe organ has just been dedicated in the Bishop Memorial Chapel when a well arranged miscellaneous program was given. Wray Taylor presided at the organ. His first number was "In Memoriam Pauahi," written in memory of our dearly loved and deeply regretted Mrs. Bernice Pauahi Bishop, to whose memory the Bishop Chapel was erected. It was legacies left by Mrs. Bishop that gave us the Kamehameha Schools, her interest in her race taking this practical form. The Kamehameha Glee Club, Mrs. Chas. B. Cooper, Rosina Shaw, Lydia Aholo, Helen Kalola, Mrs. R. F. Woodward, Arthur Davies and the Kamehameha Girls' Chorus took part in addition to Mr. Taylor. Probably the best number of the program was "The Lost Chord," Sullivan, sung by the Kamehameha Girls' Chorus.

The specifications of this fine pipe organ, which was built by the John Bergstrom Organ Company, of San Francisco, Cal, are:

#### GREAT ORGAN.

Open Diapason.....	Metal 8 feet
Doppel Flute.....	Wood 8 feet
Dulciana.....	Metal 8 feet
Principal.....	Metal 4 feet
Wald Flute.....	Wood 4 feet
Fifteenth.....	Metal 2 feet
Clarinet.....	Metal 8 feet

#### SWELL ORGAN.

Violin Diapason.....	Metal 8 feet
Aeoline.....	Metal 8 feet
Salicional.....	Metal 8 feet
Quintadena.....	Metal 8 feet
Stopped Diapason.....	Wood 8 feet
Harmonic Flute.....	Metal 4 feet
Flautino.....	Metal 2 feet
Oboe and Bassoon.....	Metal 8 feet

#### PEDAL ORGAN.

Double open Diapason.....	Wood 16 feet
Bourdon.....	Wood 16 feet

#### COUPLERS.

Great to Pedal.	Swell to Pedal.	Swell to Great.
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#### COMBINATION PEDALS.

Tremolo.	Belows Signal.
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Piano.	Forte.	Balance swell Pedal.
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You can see from the above items that we are really interested in music in this little Pacific Ocean island, appreciating whatever is good that comes to us.

WAIKIKI.

#### Mina Schilling.

Mina Schilling sang with Plançon, Hamlin and Marie Louise Clary and the Thomas Orchestra before the Chicago Apollo Club recently. As a result of her appearance there she was engaged to sing in the "Swan and the Skylark" on April 26, by the Milwaukee Arion Society, and "Frithjof" by the Orpheus Club, Paterson, N. J., on May 3.

#### Broad Street Conservatory.

A recital by pupils of the Broad Street Conservatory of Music was given Wednesday evening, April 6, in their Concert Hall, No. 1331 South Broad street, Philadelphia. The well selected program, which included piano, violin, and vocal solos and concerted numbers for piano and strings from the classic composers, was given artistic interpretation by the members of the different departments, Misses Alice V. Grosh, Louise Whelpton, Emma Shelly, Hanna M. Wismer, Nellie Robinson, M. White, Minnie Wright, Florence Dale, Nora Werner, Bernice Frysinger, and George Blood, from the piano department, and Mrs. A. Staller, W. L. Reid, and Miss Mary Curley, vocal department, John De Angeli, violin.

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### Reply of Emilio Belari to Floyd S. Muckey, M.D.

Editors The Musical Courier:

It is with much pleasure that I respond to the desire expressed in the columns of your journal of March 30, by your contributor Floyd S. Muckey, M. D., although the epigraph under which he addresses me is unworthy a person of culture and social refinement. I am willing, however, to pardon him and answer him satisfactorily.

It is true that in January, 1898, I published and profusely distributed "An Open Letter to Singers and Vocal Teachers" concerning the "Modern or Natural Vocal Method." In that letter I said: "The result of my study by observation and comparison, as well as of art and science, has demonstrated that all theories exposed and discussed up to the present time in books and journals are but the product of a problem badly stated and insufficiently studied; the phantasies of an imagination deceived by auditory illusions or the reflection of a plagiarism full of errors which has passed from one author to another, the one not having taken the trouble to verify the doctrines of his predecessor."

"Guard yourself against the doctrines of \* \* \* &c., and most particularly against throat specialist physicians who have studied only their own defective voices or simply the rare treatises on vocal physiology."

Among these theorists I included Dr. Muckey, and to prove that I rendered him justice when I considered him incompetent in matters of "voice training" I quoted one of the absurd statements he made, but did not name him out of respect for him and a few of his colleagues, who should be much annoyed by the obstinacy he shows in resuscitating and vainly sustaining the false theories rejected a long time since by the progress made by science in acoustics, anatomy and vocal physiology.

In all of Dr. Muckey's writings that I have seen I have found nothing but an exhibition of his incompetency in matters of "voice training" and that is so true that we can find him in any one of the categories of theorists against whom I warn singers and vocal teachers. Here is the proof:

First—Dr. Muckey presents a problem badly stated and insufficiently studied, since he simply applies to the vocal organ the theory of the cords rigid by tension.

Second—His imagination is deceived by auditory illusions, since his ear, not musically educated, does not permit him to distinguish the difference in vocal sound according to the first, second or third register in which it is sung.

Third—He is a plagiarist full of errors because he makes himself the apostle of the false doctrines of others without taking the pains to verify them.

Fourth—He must have studied the old, false treatises on vocal physiology or merely his own defective and short bass voice, or at the most short and throaty baritone or tenor voices since he says there exists but one register.

Dr. Floyd S. Muckey reproduces and ratifies the statement in question and insists upon saying that "in the correct production there is but one register," adding as a stronger reason: "Registers only occur in bad production."

This is contrary to the truth. All well educated singers know it, and a parallel statement is one more proof to uphold the reasons that I have just exposed against the doctrines of Dr. Muckey. Besides, a like affirmation is a contradiction of the explanation that Dr. Muckey gives to demonstrate the modifications of the vocal cords in producing the different tones of the voice, for this explanation is nothing but an incomplete and imperfect description of the mechanism of the registers.

The capital error, cause of all Dr. Muckey's errors, is to pretend to apply to the vocal organ the theory of the

vibration of the cords rigid by tension purely and simply, such as is admitted by the science of acoustics, completely omitting the proper position of the larynx during singing, the influence of life on the muscular and membranous tissues, the modifications of the glottis and of the vocal tube, and of so many other elements which contribute to the perfect, rational and artistic production of the singing voice in its three registers.

Given the advanced state in which to-day we find vocal physiology, it is not possible to seriously consider the dead theory resuscitated by Dr. Floyd S. Muckey, consequently I will not insist that the phenomenon denominated in vocal physiology and vocal art as the "registers" of the voice does exist, for to deny what the eyes, aided by the laryngoscope, can see and the ears can hear is to deny that light effaces darkness. I will only add that the word register does not signify "break" in the voice, according to the gratuitous interpretation of Dr. Floyd S. Muckey, but changes in the mechanism, for it is known that every soprano, contralto or tenor correctly educated uses the three registers, being able to run the entire vocal scale without the most experienced ear being able to perceive a break in the passage from one register to the other. To run the vocal scale its entire length by means of only one mechanism is something impossible without at least producing tones that are shrilly diabolical or frightfully throaty and disagreeable.

Those who have taken the trouble to make laryngoscopic observations on singers, even on mediocredly educated sopranos, contraltos and tenors, are united in saying they have found two registers; thus, then, the theory of a single register in the voice was long ago rejected and has not been accepted by any vocal physiologist nor by any vocal teacher who has kept himself informed of the progress made in vocal science during the past forty years.

Another error of which Dr. Muckey has made himself the apostle, is that of comparing the vocal organ to a stringed instrument.

As the two vocal bands act in the same manner it is more rational to consider the vocal organ as a reed instrument than as a stringed instrument, for in reality the two bands, ribbons or vocal cords act as a reed. Magendie was the first, sixty-five years ago, to compare the vocal organ to a membranous reed instrument, and his theory, demonstrated by Müller and others (Belari included), has been accepted by all the physiologists who, since his time, have seriously interested themselves in the vocal problem. The readers of THE MUSICAL COURIER can see by this that Dr. Floyd S. Muckey is more than half a century behind the progress of acoustics, anatomy and vocal physiology.

Not proposing to follow Dr. Muckey through all his errors, strange reasonings and contradictions, for that would be too laborious, I will terminate by quoting a strange reproach to vocal teachers, the originality of which harmonizes with the manner in which Dr. Muckey understands rational, scientific voice production. The following are his words: "Nearly all teachers of the voice make a mistake in the very beginning of the pupil's training, a mistake that follows him throughout his career with greater or less loss of vocal ability. It is that the teacher is more than likely to begin voice cultivation with the tone wrongly produced. Naturally the teacher's ear, never having been trained to know the difference between a tone produced by the action of the extrinsic muscles (?) and one produced by the action of the intrinsic muscles, he selects what he considers to be a good tone from his viewpoint and proceeds to cultivate it, which means in reality that he is strengthening the action of the very muscles that should be subdued. The more faithfully the pupil practices the more firmly he is fixing a habit the very reverse of which he should cultivate. The soft palate obtrudes itself more and more in places where it should be a stranger (?). The extrinsic muscles grow greedy to play

a larger part in voice production, and the singer is unconsciously muffling the best part of his apparatus (!!!?).

This stupendous statement, for which there is no qualification, is made by a man possessing a diploma of Doctor of Medicine, throat specialist, and who pretends to teach us something, which proves that Dr. Muckey's mind rolls in the most intricate of labyrinths when he occupies himself with "voice training."

It seems more rational to suppose that vocal teachers' ears are trained to distinguish the difference between a tone properly produced and a tone improperly produced much quicker than a physician, specialist of throat maladies; but although it may not be so can Dr. Muckey give us a practical example of a tone produced by the action of the intrinsic muscles and the same tone produced by the action of the extrinsic muscles? Is it possible to produce tones by the simple and unique action of the extrinsic muscles? Until now all vocal physiologists, without exception, are united in saying that the extrinsic muscles of the larynx contribute to the general movements of that organ and that the production of the voice, properly speaking, is due to the action of the intrinsic muscles. If Dr. Floyd S. Muckey can demonstrate the contrary he will create a revolution in physiology and in vocal education as radical as would be the case in medicine should some physician prove that the lungs are the digestive organs and the stomach the respiratory organ.

With this I reply to the first part of Dr. Muckey's communication which comprises what he wishes to know of himself.

The second part, which comprises what he wishes to know of me, will be answered in my next communication.

EMILIO BELARI.

April 4, 1898.

(To be continued.)

#### "The Story of the Cross."

Dudley Buck's passion cantata, "The Story of the Cross" was given by the choir of Grace Church, Middletown, N. Y., under the direction of Harvey Wickham, on the evening of April 5. The soloists were Mrs. Harvey Wickham, Miss Julia Wickham, Messrs. Harry Fisher, Zopher Green and David Eilenberger. The performance was very successful and marks the third cantata given by this choir during the present season.

#### Elliott Schenck.

Elliott Schenck completed on Tuesday his course of lecture-recitals in Albany with great satisfaction both to himself and his hearers. The subject was "Parsifal," Acts II. and III. "This course of lectures," says the Journal, "has been most beneficial and has proved of great interest, especially to those interested in the Albany Musical Association and its forthcoming festival."

As to the forthcoming festival which Mr. Schenck is to conduct on May 3 and 4, very interesting programs have been chosen and well-known soloists are to assist. The following is the program:

May 4 (Evening).	
St. Christopher.....	Parker
Albany Musical Association, soloists and New York Symphony Orchestra.	
May 5 (Matinee).	
Symphony Concerts.	
New York Symphony Orchestra.	
Overture, Rheni.....	Wagner
Solo.....	Selected
Unfinished Symphony.....	Schubert
Ballet Suite, Henry VIII.....	Saint-Saëns
Solo.....	Selected
Overture, 1812.....	Tschaikowsky
May 5 (Evening).	
Excerpts from Athalie.....	Mendelssohn
Parsifal.....	Wagner

Surely the outlook for Albany is good this year, and we hear that the chorus was never in better trim.

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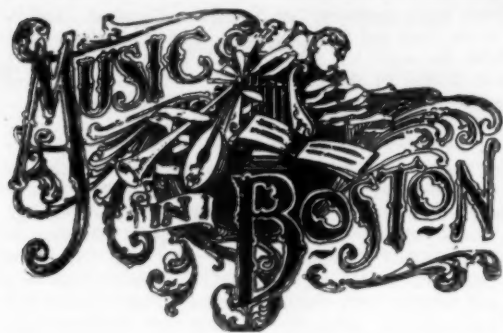


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BOSTON, Mass., April 10, 1898.

THE program of the twenty-first Symphony concert, given last night in Music Hall, Emil Paur conductor, was as follows:

Unfinished Symphony in B minor.....Schubert  
I Have Lost My Euridice.....Gluck  
Suite No. 2, Peer Gynt.....Grieg  
I. Ingrid's Lament.  
II. Arabian Dance.  
IV. Solvejg's Song.  
V. Dance of the Mountain King's Daughter.  
Songs with piano accompaniment—  
Träume.....Wagner  
Schmerzen.....Wagner  
Overture, Carnival.....Dvorák

Mrs. Josephine Jacoby, of New York, made her first appearance in Boston at these concerts.

I had seen her before—not on the stage, but in Thomas Hardy's description of Eustacia Vye.

"To see her hair was to fancy that a whole winter did not contain darkness enough to form its shadow. It closed over her forehead like night-fall extinguishing the western glow. \* \* \* She had pagan eyes, full of nocturnal mysteries. Their light, as it came and went, and came again, was partially hampered by their oppressive lids and lashes, and of these, the under-lid was much fuller than it usually is with English women. \* \* \* Her presence brought memories of Bourbon roses, jacinths and rubies, a tropical midnight, an eclipse of the sun, a portent; her moods recaller lotus-eaters, the march in 'Athalie,' the Communion Service; her motions, the ebb and flow of the sea; her voice, the viola. In a dim light, and with a slight rearrangement of hair, her general figure might have stood for that of either the higher female deities."

The voice of Mrs. Jacoby is, indeed, a noble organ, and even were this singer like unto Persiani, who was "pale, plain, anxious," who "had resigned every question of personal attraction as a hopeless one," the voice itself would command immediately respectful attention and soon excite hearty applause. For the voice is rich, sumptuous, purple. The singer is mistress of it; it obeys her.

\* \* \*

Perhaps it is because the end of an abundant season is fast approaching, perhaps my impression was the inevitable result of the performance; it seemed to me that the first movement of the symphony by Schubert dragged its course and was for once tiresome. Surely the second theme, with its development, was taken too deliberately, too consciously. The tune dripped tears of sensibility; and as Vernon Blackburn said lately of Plunket Greene, "Tears of sensibility are good on occasion; but shed too lavishly they are apt to be tiresome." I seldom hear this theme taken fast enough. I remember a dispute in Berlin years ago over this very point. Joachim, who was then conducting some orchestral concerts—this was somewhere in '82-'84—had asked the opinions of several musicians. The slowest pace suggested by any one was faster than

that chosen last night, and no disputant claimed that there should be any touch of sentimentalism.

The music of Grieg and Dvorák was played with dash and brilliance, and when there was occasion for subdued emotion, as in Solvejg's song, the orchestra was emotional without exaggeration.

The second suite from the music to Ibsen's play is chiefly music of theatrical character in which the element of surprise dominates. General Booth was in town yesterday. I hope he heard the "Arabian Dance"; for it is well suited to the service of the Salvation Army and a word from it would put it in the repertory. This overture—Carnival overture of Dvorák—opens with spirit, and then you discover that after all it is merely decorative music. You could be persuaded easily to talk while it were played, and you would not miss any important thought or keen observation of the composer.

\* \* \*

Miss Marguerite Hall, of New York, assisted by Victor Harris of the same city, gave a song recital in Association Hall last Wednesday night. 'Twas an agreeable concert. The program was well contrasted and not too long; there were not many old songs and there were not too many that were new—for a singer endeavoring to avoid Scylla.

Her singing of that beautiful Irish song "The Little Red Lark" and three equally beautiful Bergerthes of the eighteenth century was the feature of the evening, although she delivered the excerpt from Liza Lehmann's "Persian Garden"—"The worldly hope men set their hearts upon turns ashes"—with deep force and sweeping breadth. To me she was less successful in the songs by Brahms, nor could her art and gracious personality persuade me to like Henschel's "Malgré l'Éclat" and "Morning Hymn." Among the songs least familiar here were Victor Harris' "The Blackbird" and "Music When Soft Voices Die," and Farwell's "Strow Poppy-Buds" and "O Ships That Sail." Mr. Harris accompanied in a delightful manner.

\* \* \*

How little Easter music that is new this year is worth the doing! The English composers for the church are unusually dull this season. Many organists and choir-masters here brought out old anthems, and some of these anthems were so old that to the younger church-goers they seemed new.

\* \* \*

As you know, Rosenthal gave his postponed recital in London March 8. It was a pleasure for me to find no less sensitive a critic than Mr. Blackburn recognizing the gift of imagination as "supreme among the many gifts which go to make up this most interesting musical personality." And then Mr. Blackburn explains this with such acute perception and in such felicitous language that I know you will pardon the length of the quotation:

"Of course, when one speaks of such a characteristic, there is always taken for granted a basis of technic without which no interpretative achievement can ever be revealed, and Rosenthal's technic belongs to an astonishing order of achievement; it is so overwhelming and brilliant that the critic has reason on his side when he chooses to ignore its marvels altogether, and to discuss the intellectual and emotional riches of the artist that are displayed by him beyond the line of a perfect technical accomplishment. As we have said, the chief glory in this respect seems to lie in a wonderful imaginative power. This he proved with satisfactory completeness by his playing of Schumann's famous Carnival pieces. In that composition, as everybody knows, Schumann with infinite ingenuity describes through a series of delicate and fantastic scenes a sort of masked ball in allegory. It was the sort of work that was exactly suited to Schumann's

genius, which loved to express itself in sudden, fragmentary flights of intense beauty. \* \* \* But with his golden imagination Rosenthal played it as we have never heard it played before. \* \* \* The pianist, having by an exercise of pure imagination called up the whole pictorial aspect of Schumann's wonderful musical translation, proceeded to unroll that musical setting as if it were a glowing and splendid tapestry. Without any exaggeration of statement, we say that Rosenthal did in fact fill the musical scenario with living and fantastic figures passing through their paces of humor, love, sentiment, farewell and defiance, just as the musical artist had conceived them. It would be impossible to imagine anything more artistically fantastic than this interpretation. You might say here or there that the player did not phrase this or that passage according to your pleasure; but it was impossible to deny that he made this music live from beginning to end, not only as a series of separate little compositions, but as a complete and marvelous work of dramatic imaginativeness. He recreated the atmosphere; he replaced the puppets, and he whirled you through scene after scene of delicious fantasy, while never failing to preserve the same atmosphere, the same sentiment, the same fragrance from start to finish. You were ever, through all changes, at that particular masked ball."

How fortunate the invention of Mr. Blackburn in the following sentences: "His playing of Chopin was certainly very beautiful. He has that curious, fluttering touch, when he chooses to use it, which is the only medium through which Chopin, at his most difficult moments, can alone be rightly interpreted. Those flights of notes—like the darting of little birds—which fill up pauses and touch the music with a kind of aerial embroidery were played by Herr Rosenthal with consummate skill."

\* \* \*

When I read the reviews of Mr. Blackburn I see fully the meaning of Oscar Wilde's arrogant paradox that the critic may be the greatest of interpreters. Yea, he may be the chief of creators in art.

\* \* \*

Last week I finished the skimming of Mr. Dibdin's "Musical Tour," of which I wrote to you a few weeks ago.

According to him "Two senescent fifties—which would be a musical sacrilege—shall be found more pleasing to an indifferent ear than the introduction of the chord of the thirteenth, ever so well prepared and resolved—which is a musical excellence."

To him Haydn was a "dogmatic musician." "Some of these—and, for a man of such admirable genius, it is a pity justice obliges me to say one of them is Haydn—give you an idea of a rope-dancer, who, though you cannot too much admire how prettily he frisks and jumps about, keeps you in a constant state of terror and anxiety, for fear he should break his neck. If this country had produced nine Hooks, and they had divided among them the manuscript of Haydn's compositions—or, indeed, were to work upon them now they are published, which is just as fair play as times go—there would be materials enough to furnish each a musical reputation; and yet, is there a fair, well-wrought-up movement in his whole works? Do they consist of anything more than strong effusions of genius turned into frenzy, and laboring as ineffectually to be heard as a flute in a belfry or equity in a court of justice?"

Purcell "had, beyond all question, a more vigorous mind than Händel."

"Mr. Bates has so planted a veneration for the works of Händel, that children lip 'For Unto Us a Child Is Born,' and cloth-makers, as they sweat under their loads in the cloth-hall, roar out, 'His yoke is easy—and His burden is light.'"

"I shall prove to the satisfaction of every reasonable man that had not Arne all his life been discouraged, and

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### The Summer Term at the National Conservatory.

THE new prospectus of the National Conservatory of Music of America contains the following announcement:

"With a view of enlarging the sphere of usefulness of the Conservatory by placing its unrivaled tuition—unrivaled in respect to completeness and moderate charges—within the reach of many students whom their school duties may engross during the larger part of the year, a summer term has been instituted, to the advantages of which the attention of musical students in out-of-town colleges, seminaries, &c., and pupils in the enjoyment of a vacation period, is particularly invited.

"Pupils not wishing to continue their studies during the entire summer term may enter for one or more months."

This summer's term begins May 2, and ends August 12. Little need now of expatiating upon the merits of the course of instruction pursued at the National Conservatory. With its unrivaled corps of teachers, its long existence and also the fact that New York is such a delightful summer city, there are every inducements for the earnest student who does not care to interrupt his or her musical studies to join the summer classes at the National Conservatory. Especial attention is given to teachers from out of town who wish to furnish anew their technique or dive deeper into the study of composition. Every facility will be offered them, the faculty being composed of the same members as during the fall and winter terms. The advantages of working during these four quiet and uninterrupted months of the year have already been proved to be numerous. Here are the dates for the fourteenth annual entrance examinations: Singing, September 1, (Thursday), from 9 A. M. to 12 M.; 2 to 5 P. M., and 8 to 10 P. M. Violin, Viola, 'Cello, Contrabass, Harp—September 2, (Friday), 10 A. M. to 12 M.; Wood Instruments—2 to 4 P. M. Piano and Organ—September 5, (Thursday) and Violin—9 A. M. to 12 M. Orchestra—September 15, (Thursday), 2 to 4 P. M.

### Dr. and Mrs. Hanchett's Musicales.

The entire program of Tuesday evening was performed by a pupil of Dr. Henry G. Hanchett, and those present enjoyed a treat. Dr. Hanchett has a number of pupils who are young artists, and who will be heard soon in public. Many present met the doctor's wife for the first time; the lady is herself an able pianist, as well as charming hostess.

### George Leon Moore.

George Leon Moore will sing the principal tenor parts at the Montreal festival this week—in the "Damnation of Faust" (Berlioz), "Romeo and Juliet" (Gounod), and a symphony program. Some of his most important dates are April 19, Springfield, Mass.; April 21, Plainfield; April 23, Maronack; May 5, Worcester, Mass.; May 12, Bayonne, N. J.; May 19, in Brooklyn.

### Rev. Ludwig Bonvin, S. J., of Buffalo.

Ludwig Bonvin is the composer of many interesting works for orchestra, violin, organ, voice, chorus, &c. His "Ballade," op. 25, "Festzug," op. 27, "Erringerungen," op. 31, are all broadly constructed and exceedingly effective orchestral works. The romance for violin is a dainty, inspired composition; the three organ pieces, op. 8, are noble-toned poems, and the songs, op. 13, 14 and 15, very characteristic and singable. The highly dramatic "Wittekind," for male chorus, solo and orchestra, op. 28, is his most ambitious work; full of originality, spirituelle, of bold harmonies and flights of fancy, it is immensely effective, altogether quite Wagnerian. "Our Lady's Lullaby," op. 42, combines Schumann and Franz in certain mannerisms; it is, nevertheless, entirely original and characteristic.

### How Parepa Paid the Smith.

A WRITER in the San Francisco Call relates an interesting incident of Parepa Rosa's trip across the plains in 1866. The party in the stage coach consisted of Parepa Rosa, her maid, Carl Rosa, De Vivo, two Mormons, and the narrator. One of the Mormons was talkative; the other is remembered as the Silent Man. It was a glorious moonlight night. Suddenly, when the coach was "miles away from anywhere," a wheel tire broke. The driver walked sulkily about his coach. The suggestions of the passengers availed not. Gloom settled down like a heavy fog over all, and at last we were silent, having exhausted our ideas.

Suddenly, upon the still night air were wafted the sad, sweet strains of "Ben Bolt," and Parepa Rosa threw her soul into it, and sang as though an enthusiastic audience were waiting to break into rapturous applause.

She stopped with a laugh. "At least, let us make the best of it!" she cried, in her jolly way.

The pause which ensued was broken by the Silent Man. "Gosh! that was great!" he said, in slow accents.

But the rest of us found it impossible to rise to the situation.

"I ken mend that wheel," continued the Silent Man, after a moment, "an' I'll do it, Mrs. Rosa, if yer'll sing all the time I'm workin'."

"Oh, I will; I will!" cried Parepa Rosa.

"It'll take me pretty nigh all night," said the Silent Man, after a brief examination of the damage; "but I'll do the work if you'll do the singin'."

We all applauded, and the compact was made. With the air of an expert the Silent Man started to work. It was soon evident that he was a master mechanic, and we clustered around and watched the skillful work.

"Within a Mile of Edinboro' Town," "I Dreamt That I Dwelt in Marble Halls," arias from "The Bohemian Girl," and snatches of oratorios, song after song rang through the still night for the benefit of a very small audience, and when the singer paused, the Silent Man, lacking inspiration, also rested. The more he liked her selection, the harder he worked, and he progressed so rapidly under the strain of "I Know That My Redeemer Liveth" that it brought a triple encore.

The moon sank down to the horizon; the first faint, cool flush of dawn broke in the west.

Oft in the still night,

Ere slumber's chain has bound me,

Fond memory brings the light

Of other days around me.

sang Parepa Rosa.

"Great!" drawled the Silent Man. "Well, we're all hunky dory. I guess I've earned my concert, and you've earned your ride, Mrs. Rosa."

"All aboard!" shouted the driver.

Into the coach scrambled the men, back into her seat sank Parepa Rosa with a sigh of relief, and with a crack of the whip and a sudden jolt, on we rolled into Salt Lake City.

### Inez Grenelli.

Miss Inez Grenelli will sing at the Twenty-second State Sängerfest at Galveston, Tex., April 26, 26 and 27. Her songs will be "Elsa's Dream" (Lohengrin), "Wie Nahte nur der Schlummer" (Freischütz), and "Casta Diva" (Norma).

### Thrane, the 'Cellist.

Yesterday, at 10 o'clock, Robert Thrane, the 'cellist, brother of the well-known Impresario Thrane, sailed on the Kaiser Wilhelm der Grosse. Mr. Thrane expects to remain in Europe for several years, to complete his studies under the best masters.

Miss Carlotta Stubenrauch, the wonderful child violinist, accompanied by her brother, also sailed on the same steamer.

### A New Theory of Interpretation.

INTEREST in the new work on interpretation continues to increase, though Mr. Goodrich has been suffering from a temporary indisposition, and this has retarded the arrangement for publication. The following names comprise the list of subscribers to date, and it is believed that the required number is very nearly complete.

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### Mr. Thrane's Quartet.

The great quartet of artists, Ysaie, Marteau, Gérardy and Lachaume, begin their tour under the management of Victor Thrane, at Washington, D. C., on April 15. Among the most prominent engagements so far booked are the following: Washington, D. C., April 15 (afternoon); Boston, April 16 (afternoon); Providence, April 18; Baltimore, April 19; Buffalo, April 20; Boston, April 23 (afternoon); Philadelphia, April 25; Pittsburgh, April 26; Cincinnati, April 27; Chicago, April 28; Milwaukee, April 29, and Chicago, April 30 (afternoon).

### Scribner's Musical Publications.

This house makes the broad assertion that they are the largest publishers of works on musical subjects in America, and back it up by their "Musical Literature List," a booklet of 146 pages, divided in the following departments: Aesthetics of Music, Biographies, Children's Musical Books, Church and Sacred Music, Criticism, Analyses and Essays, Dictionaries and Cyclopedias, Histories of Music, Masters of Contemporary Music, Music Premiers and Educational Series, Musical Instruments, Great Musicians, National Music, Musical Novels, Organ Works, The Piano and Piano-playing, Song and Song-writers, Sound and Acoustics, Strad Library, Theory and Practice of Music, Voice and Singing, Wagner's Prose Works, Wagner's Music-Drama, Lives and Critical Works on Wagner, &c.

Three of their latest publications are "How to Listen to Music," by Krehbiel, being hints and suggestions to untaught lovers of the art; "What is Good Music," by Henderson, full of practical hints and suggestions, and Hannah Smith's "Music; How It Came To Be; What It Is," a work which delves deep into various branches of the art. Send for this booklet, a compendium of information.



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### A PATRIOTIC EDITION.

WITHIN a few months, at the proper time and under the proper conditions, THE MUSICAL COURIER proposes to issue a great PATRIOTIC EDITION, which will give an exhaustive history of the past and present condition of the AMERICAN MUSICIAN, composer, player, singer and conductor and teacher, and the prospects for the future of this large and influential class of our citizens. The conditions are such that it has become necessary to inform the world of the extent of our National musical life, of the character of our professional musicians, of the work they are doing, of the difficulties they are laboring under, of the nature of their struggle and of the impediments in the path of their success.

These impediments can be and will be removed, but it requires a combined impulse with an enthusiastic motive such as the cause itself propagates to bring about the great reform that will result in the NATIONALIZATION OF AMERICAN MUSIC AND MUSICIANS.

THE PATRIOTIC EDITION will illustrate what the present condition is and it will cover the whole American field from the State of Maine to the Pacific Coast.

The Eastern section will be handled throughout the New England States by our Boston representative, Mrs. Sophia Markee. The Central West will be in the hands of our well-known representative, Mrs. Florence French, whose identification with this paper in Chicago is known throughout the country. Mr. John E. Hall, who for the past twelve years has had charge of our Chicago office, will co-operate in various directions throughout the West in the work to be done for the edition.

For the Pacific Coast work we have selected our Brooklyn representative, Miss Emilie Frances Bauer, who reached San Francisco last week for the purpose of expediting the work on the coast and as far East as Denver.

The Northwest will be in charge of our esteemed correspondent, "Acton Horton," at Minneapolis, and Mrs. J. H. Harris, of Kansas City, who for years past has done faithful work for this paper, will survey the field in her section. Mr. Homan, of Cincinnati, will have charge of Ohio and the section impinging upon his city.

This part of the Union as far south as the Potomac will be handled from the home office.

We propose to make the PATRIOTIC EDITION the most comprehensive compendium of the status of one class of artists and professional people that has ever been published, and its appearance and distribution will constitute a perfect epitome of the present condition of music and musicians of America.

The main features of the work are ready for inspection and can be studied at this office or the various branch offices of the paper on and after April 13.

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flag with the signature of S. T. Driggs, secretary, and the name of the agent inserted.

Any other kind of representation will not be recognized, and money paid to such solicitors must be considered as lost, for its collection does not emanate from the Musical Courier Company, and will not, of course, be recognized.

THE *Herald* last Sunday printed a cablegram which contained the news that Hans Richter had been engaged by Mr. Grau to fill the place of the late Anton Seidl. The report has not yet been confirmed.

IT is reported from Munich, and the news also comes in our Berlin letter, that Felix Weingartner has signed a ten years' contract to conduct the Kaim orchestral concerts there, and that he will, of course, become a resident of the Bavarian capital.

This puts Weingartner out of the Seidl succession here and the Paur succession in Boston.

INTERNAL discord upset the Easter music in one unlucky church on Long Island—at Corona; and the discord was not caused by choir disturbances or ministerial wrangles either. The organ was rent in twain, disemboweled, keys hacked, pipes made breathless, all by the jackknives of some miscreants who had not read the Rev. H. R. Haweis' essay on "Music and Morals" or that better one with the same title by the Rev. H. T. Finck.

THE Astoria during the past season was the stamping ground for all sorts of faddish and bizarre experimentings with music and drama. A well-known caterer gave classical concerts that failed to attract the musical public despite the patents of social nobility exhibited in the boxes. Another amateur manager began with opera comique and ended with female acrobats. It was all very diverting, but, as Rudyard Kipling would ask, was it art? Now, native plays, with native music, are to be tried next season, but, according to the *Herald*, in a smaller hall. In the meantime the public, which is not fashionable, prefers Sousa.

THE following scheme for an independent opera house is thus described in last Sunday's *Sun*:

The impresario Schurmann, who came to this country with Eleonora Duse and succeeded in attracting as much attention to himself as to the actress, with the result that he returned somewhat unexpectedly to Europe, has petitioned the municipal authorities of Paris for permission to open the Châtelet Theatre as an international opera house, in which the works of composers from all countries may be introduced to the French public. He promises to produce a certain number of new operas every year, and one-third of these are to be by French composers. He has asked no subvention and merely wants the opera house free of rent and exemption from all taxation. One object of his enterprise is to enable Parisians to hear the great singers of the day. The prices paid at the Opéra as well as at the Opéra Comique to artists are so low that it is impossible to obtain the eminent singers who can find engagements in this country, Russia or South America. Not only new operas, but famous singers as well, will be presented at the new theatre if Mr. Schurmann gets it. Of the capital he requires, \$250,000, four-fifths has been subscribed by Frenchmen and one-fifth by foreigners. Schurmann has recently prepared with Illica the libretto to Puccini's opera founded on the story of Marie Antoinette.

The fault we can see in the above is Schurmann. Is he a sure man? We all remember him here and his blatant egotism.

EUGENE YSAÏE must be an idealist in matters of art. He was interviewed in last week's *Criterion*, and had the temerity to sum up the musical situation here and its evils as follows:

"Kill the Musical Union, which is only an asylum for the protection of bad musicians; get your Government to give state aid to the conservatories,



so that a pupil may, as in Paris, get an education for 30 cents a year, or, as in Brussels, for \$1; do away with petticoat government in matters of art, and there is no reason why America should not produce a school of music."

Now, cher Monsieur Ysaye, to say, "Kill the Musical Union," is easy enough; to do away with "petticoat government" is easier said than done, and to move the "machine" in Washington to take an interest in art is all but the impossible. If you accomplish but one of these things you will indeed be a musical Hercules. For fifteen years all THE MUSICAL COURIER has been able to do is to minimize these evils. To stamp them out would be a heroic feat. But go ahead and try, Ysaye.

LONDON always claims everything. After Duse had made a success here, after Ibsen had been an artistic success, after Seidl had made Wagner a household word, London finally became acquainted with them. A correspondent from London, in the *Commercial Advertiser*, remarks this British peculiarity as follows:

Englishmen, in and out of print, speak warmly of Mr. Seidl, whom they first knew, earlier than did America, in 1882, when Wagner's music had still its way to make in London. Then, however, he made impression enough to be still remembered and heartily welcomed when he returned last summer to find not only wide and sane understanding and appreciation of Wagner's music, but also narrow and faddish absorption in it. The Londoners apparently think Covent Garden the only opera house in the world, and if a singer or a conductor appears there, though only for a few performances, they speak of him ever after as though he were a member of a permanent company in Bow street, and not of a mere assembly of "stars" annually gathered from the four corners of Europe. The listener unfamiliar with the circumstances might easily infer from some of the comment to-day that Mr. Seidl was one of the established conductors of London who made occasional journeys to New York. As a mere chronological fact, Englishmen do admit that he spent the best years of his life there; but of the extent of his work and of his influence upon the art of music there they seem to have little notion. If they have heard of the Metropolitan Opera House at all they regard it only as a place where prime donne sing "Home, Sweet Home." Who will replace Mr. Seidl as the conductor for Wagner's operas at Covent Garden next summer is at this writing altogether uncertain; but his death will scarcely lead to the abandonment of the projected cycles.

NOTHING has as yet been done to dissolve the nebular condition surrounding the question of Anton Seidl's successorship. Mr. Damrosch's retirement is treated elsewhere, but this can have no effect, for never was Damrosch considered. Mr. Paur, of the Boston Symphony orchestra, will assume a position of great importance in Europe in case he is permitted to retire from Boston with the \$10,000 forfeit that must be paid to him in case he is not re-engaged. There are many demands here in Paur's favor, but they have not yet taken tangible form; in fact, the question of the conductor in New York is chaotic just now, for there is no organization which *per se* can offer to any great conductor a sufficient salary or income to tempt the acceptance. A large guarantee will be necessary to secure one of those men who, like Paur, for instance, enjoy an international reputation, or, like Ysaye, whose income as violin virtuoso far excels the income of the late Anton Seidl.

Mr. Grau can offer a small salary only to a conductor of his German operas, and no prominent conductor who would otherwise be acceptable to New York would venture with Grau alone on a small stipend. The situation is therefore exceedingly involved.

#### XAVER SCHARWENKA.

THERE has been some discussion among the powers within the closed circle of the Philharmonic Society pointing toward the selection of Xaver Scharwenka, the composer, pianist and conductor, as director of that society to succeed late Anton Seidl. The work that has been done by Scharwenka as director is not known as well in this country as in Europe, for here he has been chiefly occupied as piano soloist and teacher with the ex-

ception of some concerts directed by him and the production, under his direction, of his own opera, "Mataswintha," at the Metropolitan Opera House in 1897.

Besides the many concerts directed by him in Berlin he was distinguished as director of the Orchestral Subscription Concerts at the Concert Haus, where he had an orchestra of seventy-five men. He conducted in Berlin on three different occasions Berlioz's "Requiem" with a chorus of 500 organized by him. The Orchestral Subscription Concerts at Bremen were under his direction. At Königsberg and at Copenhagen Scharwenka conducted symphony concerts, and the Imperial Symphony Society of Moscow, Russia, sent for him on his visit to Europe in 1896 to conduct several of its concerts. In the same year he also produced his opera, "Mataswintha," at Weimar.

These are some of the numerous orchestral experiences that have devolved upon Xaver Scharwenka, who is known as one of the most accomplished musicians and musical scholars in the United States.

#### WAR OR PEACE?

SINCE the time of the civil war the Lenten season has not been so generally observed as it has been this year. Among the thoughtful of all creeds the observance has been indicated in spirit if not in practice. There has been good reason for this general observance. For the past few weeks there have been much deeper shadows over the land than those cast by the demands of certain churches for a season of fasting, penitence and prayer. The musical world in particular has been shadowed by the death of Anton Seidl and has sorrowed with a sorrow that it has not known for long before. The many tributes of respect which we pictured last week could indicate but a tithe of the honors due his memory, but a tithe of the sorrow for his loss.

And all over the country clouds of war have been hovering, now darkening now lightening, according as the reports have pointed to war or peace.

But the gloom of Lent has passed. The office of the tenebræ, celebrated for three days, has ended. We have no longer the black-draped altars, the mournful chanting of psalms, the extinguishing one by one of the faintly glimmering candles, the silent vanishing of priest and acolyte, which marked the penitential celebrations. We have instead the gold and white of Easter seen in vested altar, flower-decked and candle-lighted, in the perfume of burning incense and the procession of white robed choir and clergy, the joyful music breathing the spirit of a new life, typified by the story of the resurrection.

Even the sorrow for the masterful conductor, the Sir Galahad of music, "whose strength was as the strength of ten because his heart was pure," has been touched with solace and we have learned to think of him borne upward to Walhalla, to be welcomed by the mighty shades whom we imagine are filling the spaces of eternity.

The change of Lenten clouds to Easter sunshine affects unconsciously the minds of those even who are not in sympathy with offices of any church. These creeds and ritualistic observances have really a large typical meaning—the awakening of all nature to a freer, more joyous life. To musicians especially, sensitive to all external influences, the musical change in the churches is doubly welcome. Instead of a miserere by Allegri or by Spohr and lamentations by Palestrina, those who are church-going may hear a hosannah by Grenier or a gloria by Gounod; they may hear the "Pilgrims' Chorus" from "Tannhäuser" and Guilman's inspiring "Marche Religieuse"; a selection from Beethoven's "Mount of Olives," or the finale from Schumann's Third Symphony. In nearly all churches some heed is now taken of Holy Week and Easter in the

musical services, and the effect is, outside of any undercurrent of religious feeling, in harmony with warmer sunshine and the blooming out of foliage.

But the emergence to political sunshine is not so marked. Agitating questions still disturb the minds of all whose love for art does not cause them to forget their country. Is it necessary to pass through this possible season of bloodshed, misery and darkness which seems to loom before us? Must the horrors of the civil war be repeated? Must patriotism pay so high a price for the preservation of its integrity? Such questions and many similar questions must arise at such a time. And what is the general answer. There can be but one. The universal opinion is expressed that at all hazards, even at all sacrifices, American honor should have no stain left upon it by any weak-kneed truckling for peace.

Musicians, like others in the community whose intellects are trained by the very nature of their occupations, desire peace if it can be gained honorably and justly and with due indemnity for the suffering caused by the loss of the Maine and with due consideration for the suffering Cubans. The diplomatic moves of Spain—for Spain stands in the first rank of nations so far as diplomacy is concerned—are watched with keenest interest by the musical world; though musicians have the value of their temperament and are not as a rule given to "tricks in trade," yet they see the beauty of diplomacy in a Sagasta as well as in a McKinley. Just at present the situation changes from day to day. The musical mind may not unnaturally regard all this rising and falling of national voices, with the stern underbeat of drums and the unthinking, shrill defiance of piccolos and flutes, as the overture and first act to an opera on a gigantic scale; an international opera, the first act still but half completed. With newspapers in hand for ever-changing librettos the musician sees the situation becomes more interesting each day. No definite opinion can yet be formed as to the outcome; no one has a clear idea of the plot, or can judge whether this long first act will end in clashing discords or in a lull of satisfying resolutions.

But all musicians can see the effect of war on music; on concerts, on church engagements, on teaching, on operas, on theatres. In time of war the arts are the first to suffer. Luxuries are cut off at once, even by those who could afford to continue them; and unfortunately many worthy citizens still hold to the belief that music is a luxury rather than a necessity. So that in case of war the musician, even of highest rank, may be deprived of his livelihood, even if he has not deprived himself of it voluntarily by donning his uniform and utilizing his sense of rhythm by marching steadily on to battle. Music dealers too will see their patronage diminish except in so far as patriotic songs are concerned. The classics, either in literature or music, do not receive the same attention in war time as in times of peace. The living, hurrying, anxious present absorbs attention, and the fate of father, brother, friend or lover in the field is of more interest than the fate of hero in verse or novel, or the expression of moods in symphony or chorus. An epigram in music or in words loses its point when delivered under the shadow of the sword. And the man facing death for his country's sake overpowers the divinest tenor that ever graced a concert platform.

Knowing all that music in general has to lose and all that must be lost by families of musicians, it might be thought that the musical world would rise in protest against the encouragement of war; that there would be some definite attempt to hush excited indignations and youthful enthusiasms and to keep down the repressed instincts for war that are always lying underneath the veneering of civilization. Not so, however. The voice of music now, as it always has, sounds the best aspirations of



humanity. And it now as ever encourages patriotism and lends aid to the full development of patriotism. It will now as ever rouse the inactive or soothe the sorrowing; sound the trumpet call to victory or the solemn dirge in honor of a hero's death.

An army without music is inconceivable, a war without music cannot be imagined, nor a war without musicians as leaders and fighting in the ranks.

The misery cast over a prosperous country, even by so short and decisive a war as one with Spain would probably be, leads any thinking musician, quite aside from any consideration of self, to hope for peace and to hope that the prospects at the present moment of writing, through the awakening of the Spanish queen to the needs of the situation, will be realized, and that out of darkness there may come a burst of sunshine. But if the clouds gather and the storm must break, let the lights be those of thunderbolts striking quickly, decisively, unanimously. And let the whirlwind of war sweep over the country without let or hindrance rather than the national honor be imperilled or the country seem supine in its encouragement of oppression. War may be an evil, but peace is sometimes a greater evil.

Certainly if war does come after this long time of doubt and repression of feeling, the expression of sentiment will not be dubious. The law of repression will enforce itself in a nation as in an individual. "The nobility of heart, condensed into justice and truth, strikes like a thunderbolt."

#### WALTER DAMROSCH, COMPOSER AND CONDUCTOR.

1885-1898.

WALTER DAMROSCH, formerly of New York city, conductor, impresario and composer, has announced his intention of resigning from the active leadership of the Symphony Society and Oratorio Society—that is, if he is allowed to. He says that at the meeting to be held this week he will insist on his resignation being accepted. Mr. Damrosch, who now really belongs to Philadelphia, made enough money with his opera company this past season and intends to rest a while—i. e., if he is not forced by an enthusiastic public to resume next fall. We have heard of these little tricks before and sometimes they don't work. But read Mr. Damrosch's statement, published in the *Times*:

"For a long time it has been my desire to devote myself entirely to the composition of music. I feel now that the time for me to take up this work has come. It is now or never, and I feel that I cannot miss the opportunity and do justice to myself. It is quite true that the last operatic season has broken all records as far as financial success is concerned, and that the prospects for the future are equally bright, but this does not influence my determination to retire by any means. I have simply demonstrated that I could make a success of opera, and I am perfectly well satisfied.

"My relations with Mr. Ellis have been of the friendliest nature imaginable. I have the highest respect for him as a business manager, and shall still retain a small interest in the operatic venture which he will have charge of next season, but I shall have absolutely nothing to do with its management. I shall conduct the German performances, and that will occupy just ten weeks of my time. It will be the only public work I shall do, as I intend to devote from five to six hours every day to the work of composing music, a work I thoroughly enjoy.

"As for the Symphony Orchestra, I see no reason why it should be at all affected. It will, of course, be part of the opera which Mr. Ellis will manage, and after the operatic season some arrangements will no doubt be made whereby it can continue its concerts; but that, of course, is for the directors to decide. In all probability some good conductor will be chosen who will be able to take my place.

"That the Oratorio Society will continue its work I have not the slightest doubt, and in this connection I wish to say that the reports circulated to the effect that the Oratorio Society is not in prosperous financial condition are all false. It does not owe one dollar, and has always made some money ever since its organization. It is perfectly true that the society lost money—from \$1,000 to \$1,500—on every new work it ever produced, but the money made on the old pieces like 'The Messiah' and 'Elijah' has always more than offset these losses, and it is certainly a subject for congratulation that every new work of actual merit ever produced in this country was first given by the Oratorio Society. It always took the initiative and the other societies followed its lead."

The sad death of Dr. Leopold Damrosch in February, 1885, put a very young, inexperienced, but

self-confident man into a position that he was by no means—indeed is not yet—qualified to fill. He was a fair pianist, and played the accompaniments for his father at the rehearsals of the Oratorio Society. He also conducted a male chorus somewhere in New Jersey. No training with an orchestra, no experience whatsoever, yet sentimentality prevailed, and a boy had thrust upon him a difficult and dangerous trust for which he was unfitted by nature, for anyone who saw Walter Damrosch conduct last week must admit that he has no magnetism, no sense of leadership, is deficient even in accuracy of beat. In 1885 THE MUSICAL COURIER deprecated the sentiment that forced upon us at the opera and elsewhere such a raw conductor, but Damrosch had powerful friends; there was a Damrosch faction, a Damrosch cult, and the "young conductor-genius" was worshipped by silly misses, petted and flattered beyond description.

But Walter Damrosch must be credited with a cool head. He never lost sight of the business end of his profession, and then came the friendship and patronage of Andrew Carnegie, the marriage with a daughter of James G. Blaine, the building of Carnegie Hall and the importation of Peter Tschai-kowsky for the inaugural ceremonies. Never had young man brighter prospects, and if he had had talent to match there would simply have been no limit to his career. But while being a fair musician and excellent piano accompanist, Mr. Damrosch did not develop in proportion to the expectations raised by his admirers. He has an infinite capacity for hard work, he is a plodder and a money getter, but is utterly lacking in brilliancy, in the spark that sets aflame orchestra and audience.

Then followed years of dreary concert giving; a round of musical functions poorly attended, which must have made serious inroads on somebody's check book, for whoever saw a Symphony Society concert or an Oratorio Society concert with a paying public? With native, indeed, racial, shrewdness Mr. Damrosch saw that the public were tired of the operatic dilly-dallying of Abbey, Schoeffel & Grau, and stormed the Metropolitan Opera House with a third-rate German company. Wagner was the bait and the public bit furiously. Since then Damrosch has been giving cheap Wagner opera, and as there was no grand opera this season he again seized the Opera House and made money. He made money in Philadelphia, Boston and Chicago, and now announces that his old itch for the laurels of a composer has set in and he means to gratify it only—he will conduct a little bit in the winter, and if the public insists may do business at the old stand.

The fact is Damrosch has been absolutely overwhelmed by the death of Anton Seidl. In the excitement that followed the loss of the great Wagnerian conductor, Damrosch saw at last where he really stood. Not in a single newspaper was his name suggested as a possible, as a probable successor. It must have chagrined, after thirteen years of work, not to have made a deeper impression in New York. He has never been taken seriously by serious musical people, and in all his enterprises there was the suspicion of a coterie. In a word, Walter Damrosch has had no real following here, and the declaration of his departure has not caused a ripple, for he really belongs to Philadelphia. He will not be missed. There are, however, many persons who doubt the genuineness of this determination to retire to private life. If the Symphony Society and Oratorio Society are on such a good business basis—which they are not—why desert or turn them over to Brother Frank? No, no; we suspect the hatching of a little scheme. Perhaps Walter fancied New York in a suppliant attitude and offering him the conductorship of the Philharmonic Society and the opera! He will have to wait a long time we fear.

Late last summer we predicted that the Sym-

phony Society and the Oratorio Society were moribund institutions, and they promptly gave us the lie by announcing an unusual number of concerts. We still stick to our original assertion; there is no room in this city for either of these organizations. With the excellent material of the Symphony Society much might have been accomplished by an experienced and worthy conductor; of the Oratorio Society little need be said. It was born tired and old, and tired and old it has remained. W. R. Chapman and his choral societies have put on the shelf. Frank Damrosch is welcome to attempt the galvanization of the worn-out body which, with the Philharmonic Society, should retire to the calm of the cemetery.

If Walter Damrosch is only crying "wolf" he will find no one to alarm. His vogue as a conductor is over, his erstwhile female admirers now being mature ladies; and his career as an impresario in this city checkmated by Mr. Grau. As a composer he may shine; no one can tell, but he must turn out better stuff, more original music than "The Scarlet Letter," which is bad in workmanship, as we shall demonstrate later, and a combination of Wagner and water. We wish the young man all manner of luck in his new avocation, and only wish that he had made up his mind ten years ago that as a conductor he was not a success. This city and the adjacent vicinity would then have been spared the spectacle of a young person practicing in public and better men would have had a chance. Being born with a gold spoon in one's mouth does not always spell success, and, despite his backing, we are reluctantly compelled to confess that the career of Walter Damrosch has been an artistic failure.

#### THE WAGES OF SIN.

A FEW weeks ago a fond and expectant parent called on one of the most prominent vocal teachers in this city, and asked him if he would take her son and guarantee to make him a singer in three terms. The teacher of course was sorry that he couldn't do this. The fond-and-expectant then made another proposition that her youthful should be taken "on contract," explaining that the teacher could collect his tutorage from the first earnings of the prospective singer. And all this with a voice as common as beans in Boston. Instead of crying "Ha! ha!" in Portuguese, as he would have been justified in doing, the recipient of this proposal gravely assured madam that he would take it into consideration.

This sort of thing is so common that teachers no longer give the matter serious thought. If there were but several instances it would be well to treat the matter lightly, but when fond-and-expectants rage about as though there were an epidemic, "it is not to laugh." It used to be, and still is to a certain extent, *lex familiae* to mark one or two of the male youthfulness for law or medicine, one of the female youthfulness for schoolmarmery and the other for wifery. Now every family has its soprano, and we are rapidly nearing a condition of affairs when it will be an even choice between law, medicine and the honored profession of tenor.

This is one of the effects of commercialism on the average and uninitiated person; this is the fruit of the high salary crime. The people who know see how ridiculous this is; they admit that it is very, very lamentable, and yet they encourage these conditions by indulgently regarding, if not positively patronizing the very basest of commercialism, the direct and barefaced prostitution of art.

Aside from the interests of the American singer, which we have always so earnestly stood for, would not this alone be enough to arouse every patriotic musician to the enormity of the crime? How can there ever be a general appreciation of music when the priesthood of the art is to be a trade and its



vestal virgins are uncompromisingly mercenary. It is not they who are to blame—it is ourselves.

The American people like to be fooled—it cannot be said too often—and as the Lord gave the foundation stones in Werner's "Söhne des Thals," so have they given their support; but instead of building the temple of art, they find that Baffometus

\* \* \* took the stones  
And built himself a dwelling, and what stones  
Were left he gave for filthy gold and silver.

When we cease to be hoodwinked by the Baffometuses we will have a temple of art; and when we have a true temple, we will have sincere devotees, and blasphemers will not dare enter, nor will teachers be pestered by such questions as "How long must I study before I become an artist?"

Nor will the more general appreciation resultant encourage such declarations as that made by another fond-and-expectant to another teacher:

"I want my son to have a baritone voice."

The teacher very aptly replying:

"Madam, I am not God."

### OPERA OUT WEST.

THE Melba Opera Company, now giving what are satirically termed operas in the distant West, is a mere makeshift intended as a frame for the central picture, which, of course, is Melba. This great singer is out in the "wild and woolly" for the purpose of educating the ignorant American in the operatic art. It is not so much a question of money as of education. Sooner or later the Westerners beyond the Mississippi were bound to learn what "Lucia," "Bohemian Girl," "Martha," "Rigoletto" and other old Italian operas really meant even if travestied, as they must be, when given with small temporary orchestras, small ill-balanced chorus and surroundings that give the performances the air of a shoddy variety show. Melba does not mind all the sacrifices involved in appearances, having such uncomfortable environments. The artistic protest is subdued under the overwhelming desire, prompted by foreign love of America, to educate the dear people who never heard the old operas.

A Western paper gives the following table of itinerary expenses which, very naturally, the people are expected to pay. Melba must not be asked to cover this outlay in addition to all her other expenses because she happens to love America so dearly:

Cost of private car "Melba".....	\$2,500
Cost of transportation for same.....	3,500
Services of personal chef (two months).....	400
Services of personal waiter (two months).....	150
Services of conductor (two months).....	150
Services of porter (two months).....	100
Ice for entire trip.....	500
Coal for entire trip.....	400

Total.....\$7,700  
Cost of food, wines and extras to be reckoned according to the appetite of the prima donna and her party.

Ice out West is cheap now, cheaper than chorus singers, who in the Melba troupe get \$10 a week and no private car; not even one of these American chorus girls has a private car; candidly speaking, not one deserves a private car. They should learn how to walk or use an emigrant train; those exercises help the voice; toughen the vocal cords. As long as we are satisfied with these constant foreign invasions there is no reason why we should not pay for them. In the language of Vanderbilt, "Damn the American musician."

### Howard Forrer Peirce.

The February number of the Oxford (Ohio) Collegian speaks in very flattering terms of Howard Forrer Peirce, who gave a piano recital there during January. "Mr. Peirce," says the writer, "possesses a remarkable facility in technic, clear preceptions and decided temperament."

### Pupils of Mme. Bjorksten.

Mrs. Grace Wierum Toennies, the soprano at the German Evangelical Church, Schermerhorn street, Brooklyn, is a pupil of Mme. Torpadie Bjorksten. Another pupil of Madame Bjorksten is Mrs. Granville Snelling, who recently gave two song recitals at Mrs. Henry Clews' and Mrs. Burden's.



### GREAT PAN IS DEAD.

Man, 'twas a satyr, hoof, horn and hide,  
I came upon him alone one night  
In a greenish wood; he was howling tight,  
With a tun of wine by his side—

Man! an oaken cask of golden wine!  
"Sit down," says the satyr, "cheek by jowl,  
Here's a shard to drink from, yours and mine,  
And we'll look at the moon and howl."

We sat through the waste of useless hours  
In the greenish wood at night.  
His head was crowned with the gold of flowers,  
And he sang to the pale moonlight.

Man, 'twas a satyr! For far and wide  
I travel the woods by day and night,  
But I find him not—he was howling tight,  
With a tun of wine by his side.

VANCE THOMPSON.

HOW we all wondered if Brahms left a fifth symphony. There were all sorts of stories after his death. But even Hanslick, his devoted friend, found nothing. There is every reason to believe, if Brahms had lived, the world would have been richer by one more symphony. Franz Kneisel, who knew the dead master and who worships his music and his memory, heard him playing one night and someone asked him whether it was his fifth symphony.

Brahms looked enigmatic and unutterable things, and that I suppose is all we shall ever hear of the fifth symphony, unless some future Schumann will go digging at dusty cabinets and unearth a symphonic treasure. After the crabbed and cryptic work in E minor—a work which slowly grows on one—something in the grand manner of the first—the C minor—or vernal and exquisitely natural like the second or third, would be most refreshing. Dear old ghost of Brahms, do signify to your humble admirers where lies buried the posthumous composition. I shall, if you desire it, resort to table tapping or planchette; even shall I ask Philip Hale to accompany me next week to a Sixth avenue astrologist and in his den, surrounded by the dread apparatus of black magic and in a mighty stew, we will both invoke the dread name and expect you to give token of your presence.

Say, Johnny Brahms, where's that fifth symphony? Do tell me if only to make Henry Finck sad.

\* \* \*

Weingartner's brochure on the symphony since Beethoven, so ably translated by Hugh Craig for THE MUSICAL COURIER, is good reading, but where does the celebrated conductor class himself as a composer? After hearing his new symphonic poem, "The Fields of the Blessed," at the last Symphony Society concert, I came to the conclusion that with such technic a man may attempt anything; scale even the rugged heights of Parnassus. But when he arrives there, footsore, weary, even bleeding, he has by no means mastered the secrets of the gods. Some get to Parnassus, but few return; few bring back any message. Weingartner knows the orchestra as did De Quincey the English language. He plays upon it as Joseffy upon the keyboard of a Steinway grand, but he plays other men's music. In his brain cells, as in a phonograph, are stored the ideas of a dozen composers, and so exquisitely sensitive and retentive is his musical organization that the ideas of his masters are stored away clothed in their respective mu-

sical garb, and so in his music effect is piled upon effect, faultlessly set forth, and why not? Berlioz, Wagner, Liszt, Tschaikowsky and Wagner, *toujours* Wagner, are all represented in a lifelike manner—i. e., they speak for themselves and in their natural accents and often instrumentation.

The picture from which Weingartner drew his inspiration is by Arnold Böcklin, the greatest pictorial genius alive to-day in Germany, a man of profound imaginative powers, great technical ability and one who has resolutely faced his own sun in life, not dazzled, not daunted by the visions of others. Weingartner is not the strong man to interpret Böcklin. Wagner could have done so and perhaps Richard Strauss might attempt it, but no lesser men.

\* \* \*

I don't mind confessing to you that it will be a great pity if the New York Symphony orchestra ever disbands. It is the best organization of the kind in the country after the Boston band. That is my private conviction.

\* \* \*

I found this in Acton Davies' column in the *Evening Sun*:

Here's a musical story that the music critics of this town are talking about: Last week at a concert uptown the audience was called upon to rise and sing "The Star Spangled Banner." All the audience save one man sprang to their feet and began to sing. Noticing this a man seized the sitting one by the arm and cried: "What's the matter, old man? Why on earth don't you get up and sing?"

The sitting man drew himself up haughtily, and whether there was a twinkle in his eye or not perhaps will never be known. However, his reply was:

"I do not think it would be at all the proper thing for a member of the *Evening Post* staff to sing 'The Star Spangled Banner.'"

There is more fun in Finck than you think.

\* \* \*

Did Brahms admire Leschetizky? No; he said awful things of the funny old man of Vienna, who is giving lessons just now to Sieveking. Indeed, the composer made one remark in the presence of some friends of mine that if I put it on paper Theodor would pay me a visit—he is already so fond of me.

\* \* \*

Somehow or other I think the bottom will fall out of the Leschetizky boom before long. American girls and boys are discovering that the stay-at-homes are working with quite as much effect and half the labor, while the seekers of technical nostrums are harrowing a hard row in Vienna under the tutorship of some pupil of granddaddy short-legs with a slim chance of ever reaching his holy of holies.

\* \* \*

If Leschetizky goes to Vienna, Barth, Jedlizca, Klindworth and the rest won't do a thing to him, will they?

\* \* \*

I wish here to deny the rumor that Leschetizky has offered Emil Liebling, of Chicago, the good will and fixtures of the Vienna piano ranch. Mr. Liebling is very busy, besides he is a married man.

\* \* \*

I spoke with Fannie Bloomfield-Zeisler last week for the first time in three years. She was en route for London, where she is to play at one of the Philharmonic concerts. Mrs. Zeisler is as mentally energetic as ever and spoke with enthusiasm of her

newly published opus—her opus 2, a little son. She also gave me a severe lecture on the Leschetizky method, but I am still impenitent.

\* \* \*

Clyde Twilvetress is the name of the latest 'cellist in London, and a mighty good name it seems.

\* \* \*

This I found in the *London Musical Standard*:

The followers of Sir Wilfrid Lawson will be shocked to hear that the members of the Casino at Trarbach, on the Moselle, have started a novel competition for the young poets and composers of Germany. One thousand bottles of the finest wines of the district will be given to the poet and composer who shall produce within the current year such a song as is suited, in the opinion of the committee, to become a Volkslied for the German-speaking world. If the words and the music are by different persons, then each is to receive 500 bottles. The wine is guaranteed to be of the 1893 and 1895 vintages, and of the most approved growths. Needless to say that the theme of the writer must be strictly Bacchanalian, but when we are told that special references to the wines of the Moselle valley must be made, a suspicion of advertisement certainly creeps in. The idea is not bad, however. An "Ode to Burton" might kindle the genius of our native poets and composers, or, perhaps in these days, it would be best to make somebody's tea or cocoa the subject of the song. Here is a new opening for advertisers.

\* \* \*

Philip Hale wrote last week that he did not believe in knowing personally the musical men and women he criticises. I have always thought the same, but in practice I found it difficult to accomplish. I know nearly all the artists, great and small—usually find the latter the better sort—and have seldom allowed friendship to weigh for much in a criticism. I say "seldom," for it is almost inhuman not to be swayed at times; for instance: I can never express my joy when I discovered the vocal work of my late grandfather. Not only was it full of open fifths and parallel octaves, but it sounded suspiciously like a four-part composition of Purcell. Well, you may remember how I gave the old boy fits! Yes, critics are apt to be prejudiced by blood ties, especially if these relatives be on the other side of Jordan.

\* \* \*

A writer in the *Musical Standard* thinks otherwise. Here is what he has to say on the subject:

Criticism, as Justice, should be blindfolded. Yet I do not see that a personal knowledge of an artist tears the bandage from one's eyes. The instance I have given of my journalistic acquaintance and his violinist would seem to point to an opposite conclusion. But then that journalist is not a true-born critic or he would never have been influenced by his friendship. You cannot influence the true critic, the man with a genius for getting to the core of art productions. In fact I am strongly of opinion that a critic cannot mix too much with those he criticises, for if he is a real critic his friendship for them will not influence him a jot; friendship is the touch stone of criticism. I know that many people hold an opposite view, but I have noticed those critics who have been most in favor of a rigidly aloof attitude socially toward executants and composers are precisely those who imagine that strong-worded abuse is criticism. They know their weaknesses well, and they are aware that if they mixed with musicians they could not possibly write the cheap sneers and personal abuse which, to their minds, are the heart and soul of criticism. On the other hand, a knowledge of the men and women we criticise is good for us

critics; it humanizes us and makes us weigh our judgments carefully, eliminating all that might wound personal susceptibilities; and certainly that should be rigorously excluded from criticism. Also we obtain a clear knowledge of the temperaments and natures of those we are called upon to criticise that cannot but be of value to us in our work. So much is this the case that were I an artist pretending to be other than I really was I should shun the acquaintance of the keen-eyed critics like poison.

\* \* \*

Every time I read the *Sun's* account of a Sorosis meeting I wish that I had been born eligible for that society. I once knew a man whose wife allowed him to address her when she needed cash. She was a high and blue light in Sorosis. He wore a single-breasted frock coat, the better for its hard service, and I think he drank—when he got the drink. During a Sorosisian session he was always at high pressure. I met him one afternoon and it was raining. He had no umbrella, his wife having borrowed it so as to applaud more vigorously. The man had lean, thirsty eyes, a nose without aspiration and a mouth fit for spoils and even stratagems. We stood under the arcade of the hotel, and he said:

"Go up stairs! Not for a farm. Why if I could sneak past the doortender my wife would kill me. No, sir; when a woman like my wife, a member of Sorosis for the past thirty years, gets up on the floor and wrestles in intellectual combat with a mental giant like Mary McGuffin Squirekard, why then it is time for such midgets as me to retire. Yes, I'll take a little whiskey, if you don't mind. The ladies will not be through for four hours yet. What do they do? Why, young man, you must come from Manyunk or Brookline. Do? Why they discuss the cosmos, draw up specifications for another universe when this one grows stale and explain Walt Whitman and Goethe. They got through with Browning long ago. After Henrietta Pequod Slayback—that's my better half—read an analytical paper on 'Sordello,' Sorosis voted her thanks as a single man—I mean as women married to the males of their species—and it was universally acknowledged that Browning was wrung dry."

"What are they reading to-day? Well, my wife, Henrietta Pequod Slayback—hold up, no seltzer in mine, just plain water—is going to lay out Zola and Willy Howells. You'll never hear of Howells after to-day. She read me this morning while I was making the coffee: 'Howells knows no more of the broad, grand truths of life than a cow does of Sunday.' There; isn't that a strong way of putting it? Yes, it is simply great to be the husband of a Sorosis. Hark! do you hear them cheering Henrietta Pequod Slayback—that's my wife—has been giving them a grand speech. I'm off."

\* \* \*

Nassau William Senior, the English political economist, was a frequent guest of Lord Lansdowne at Lansdowne House, and on one occasion was busily writing, quite abstracted, as usual, in a room full of company, when Tom Moore was singing. The scratch of his pen was not an agreeable accompaniment, and at last one of the company asked very politely: "You are not fond of music, Mr. Senior?" "No," he replied, "but it does not disturb me in the least. Pray go on."

\* \* \*

I found this in the *Evening Sun*:

Something realistic in the way of the human advertisement stumped along Park Row the other day. He was a poor, old, one-armed, one-legged man on crutches, his face scarred and seamed, his whole air that of the hairbreadth escape. And in

his hatband was the placard: "Triumph of Death—Only Five Cents."

\* \* \*

Katherine de Forest repeats, in her Paris letter to the *Bazar*, a clever reply that was given her by Mlle. Marie Anne de Bovet, the brilliant Frenchwoman who wrote the "Confessions of an Unmarried Woman of Thirty" and other witty but slightly impossible books. "We were speaking," writes Miss de Forest, "of a certain little adventure with a prince that appears in one of her books. There is nothing particularly risqué or startling about the adventure. It is one of those things which one might recount as an amusing joke to an intimate friend who would understand you, which one would not tell to a stranger, where it might be misconstrued. 'It was a true story, mademoiselle?' I asked, as it was something published, about which one had a right to be curious. 'Yes, it was a true story,' she said. 'And the prince was the real prince, of course—the Prince of Wales?' 'Yes, it was the Prince of Wales.' 'And the woman?'—I asked this rather mischievously—'was you?' What was she to say? She had never met me before. How could she know how I might misconstrue the little adventure. And yet no Frenchwoman would disclaim it. So she replied with a masterpiece: 'Oh, there are some women who pretend that it wasn't I!' in a careless tone; 'but I think it's only jealousy.'"

\* \* \*

I still cling to my belief, expressed after a first hearing of the Sixth Symphony of Tchaikowsky, that the work as a whole does not hang together; does not give the impression of a mentally rounded, homogenous composition such as is the Fifth Symphony. Walter Damrosch played the E minor last week, and I am more than ever convinced in my preference. Understand me, the *adagio lamentoso* is a magnificent world-dirge, but one movement does not make a symphony, and even the English critics—who discover everything several years after New York—are beginning to ask the meaning of that five-four time movement, of that slightly rococo march; indeed, in what relation the opening movement stands to the last. In the fifth symphony there is no need of such questions. Here is no sign of detached ideas; even in form this symphony is more rigorously logical than its predecessor in F minor. The entire building is put together in the most solid and enduring style, and in all its four rooms is hung the motto of the symphony. A master hand has welded together the sections of this symphony, and the subject matter is for me much more fascinating than in the B minor—always excepting that tower of woe and lamentation, the last movement.

When I heard Reiter's wonderful horn tone in the *romanze* peeping over the edges of the symphonic forest, for all the world like a full-orbed, golden harvest moon, I felt that here at last was Peter Ilitsch at his loveliest. And when the 'celli take up that broad melos in D and the horn gives those fascinating notes, B, A, it seems as if magic moonlight was solemnly filtering in through the chinks and crannies of some old enchanted wood. It is romance sublimed.

\* \* \*

I wonder why someone has not attempted to write a program to this symphony? It might be done without describing the harmonic cross relations, and yet without descending to a description of Tchaikowsky's unhappy marriage and how he threw at her devoted head the first loaf of bread his wife ever baked.

#### Pupils of Mme. von Klenner.

A musicale, by the pupils of Mme. Katharine Evans von Klenner, will be given to-morrow afternoon.





CHICAGO OFFICE MUSICAL COURIER,  
204 WABASH AVENUE, April 9, 1896.

THE musical year of grace has been remarkable for the number of pianists who vouchsafed to make appearances here. Some of them popular, some prodigious, some prodigal, but none, I venture to say, who could surpass Leopold Godowsky, who is a resident of Chicago. There are many judges known to have stated he has so far been unequalled. Be this as it may, which among them has elected to give us any such tremendous scholarly programs, played with such colossal musicianship, as those performed in the series of recitals given by Mr. Godowsky this season? As a musician remarked to me to-day: "Neither those with a future behind them nor those with a future before them have offered any such varied repertory as contained in program No. 6."

As a study in program making, the series is reproduced:

- I.  
Sonata, op. 11, F sharp minor.....Schumann  
Scherzo, op. 4, E flat minor.....Brahms  
A Night at Lisbon, Barcarolle.....Saint-Saëns  
Ballet Music from Alceste.....Gluck-Saint-Saëns  
Küss Walzer.....Strauss-Schuett  
Elfenspiel.....Carl Heymann  
Islamey, Oriental Fantaisie.....Balakireff  
Marche Militaire, by request.....Schubert-Tausig
- II.  
Sonata, op. 81, E flat.....Beethoven  
Les Adieux.  
L'Absence.  
Le Retour.  
Carnival.....Schumann  
Rhapsody, G minor.....Brahms  
Scherzo, B minor, op. 20.....Chopin  
Andante Spianato.....Chopin  
Polonaise, op. 22, E flat.....Chopin
- III.  
Thirty-two Variations, C minor.....Beethoven  
Fantaisie, op. 17, C major.....Schumann  
(In three movements.)  
Frühlingsglaube.....Schubert-Liszt  
Hungarian March, C minor.....Schubert-Liszt  
Scherzo, No. 2, B flat minor.....Chopin  
Impromptu, F sharp.....Chopin  
Sonata, op. 35, B flat minor.....Chopin  
Pesther Carnival.....Liszt
- IV.  
Variations, serieses, op. 54, D minor.....Mendelssohn  
Chromatic Fantaisie and Fugue, D minor.....Bach  
Sonata, op. 31, No. 2, D minor.....Beethoven  
Papillons.....Schumann  
Polonaise Fantaisie, A flat.....Chopin  
Berceuse.....Chopin  
Barcarolle.....Chopin  
Polonaise, op. 44, F sharp minor.....Chopin  
Eglogue.....Liszt  
At the Spring.....Liszt  
Spanish Rhapsody.....Liszt
- V.  
Ballade on a Norwegian Theme.....Grieg  
Ave Maria.....Schubert-Liszt  
Hark, Hark, the Lark.....Schubert-Liszt  
Etudes Symphoniques.....Schumann  
Scherzo, C sharp minor.....Chopin  
Ballade, A flat.....Chopin  
Polonaise, op. 53.....Chopin  
Moto Perpetuo.....Godowsky  
Two Concert Studies.....Liszt  
F minor.  
D flat.
- Sonata, B minor.....Liszt
- VI.  
Sonata, op. 57, Appassionata.....Beethoven  
Davidsbündler, 18 pieces.....Schumann  
Variations on a Theme by Paganini, first book.....Brahms

Fifth Barcarolle, A minor.....Rubinstein  
Valse, Man lebt nur Einmal.....Strauss-Tausig  
Fourth Scherzo, E major.....Chopin  
Three Studies, op. 25, Nos. 1, 2, 3.....Chopin  
First Ballade, G minor.....Chopin  
Quintet from the third act of The Meistersinger  
von Nürnberg.....Wagner-Bülow  
Liebestod, Finale from Tristan and Isolde.....Wagner-Liszt  
Gnomesreigen.....Liszt  
Waldestrauchen.....Liszt  
Invitation to the Dance.....Weber-Tausig

In a communication to a musical magazine a contributor, writing under the nom de plume "Egbert Swayne," describes most aptly the estimation in which Godowsky is held by the younger progressive school of musicians. I will venture to say that "Egbert Swayne's" sentiments are thoroughly indorsed by artists of the Bendix, Middel-schulte, Hans Von Schiller and Eddy calibre, and, judging by the public recognition accorded by Theodore Thomas whenever Godowsky has played with the orchestra, it would seem as if the great orchestral conductor was of the same opinion.

In referring to some of the pianists heard here this season to the article entitled "Some Recent Piano Playing," "Egbert Swayne" says:

It is of course entirely unsuitable to speak of Mr. Godowsky in connection with the artists previously mentioned, except for purposes of instruction to students, since he so far outclasses all of them in every respect (technic, intellectual qualities and musical instinct) that there is no possible competition. I am one of those students who, like yourself, consider Mr. Godowsky one of the most remarkable masters of the piano that has ever appeared. His technic is more advanced than any, and his musical qualities are without exception the most commanding that I have ever known in any pianist. This is seen in the quality of his various interpretations, in the mastery with which he unravels every sort of complication, and the refinement and finish and musical discrimination with which the subordinate ideas of the compositions he plays are treated. He is also a very interesting study from a technical point of view on account of the great power and repose he has when you consider that physically he is of so slight a build; and I never cease to wonder at the things those cunning hands of his do—hands which are not large and apparently not very strong; yet here we have them capable of the intense fortissimos of the Tschai-kowsky concerto, the lightest and most long continued running work for fingers, and nuances of melodic expression of a most refined and beautiful character.

What an irreparable loss was sustained by the musical public of Chicago in the death of George Ellsworth Holmes has been keenly shown even in the short time which has elapsed since the sad news first reached us. Absolutely there is no one who can take his place, for while there may be one or two who can be said to possess a baritone voice, not one combines the artistic qualities, musicianship and personality which distinguished poor George Holmes. Others again have something of his personality and artistic qualities, but the voice is lacking.

When the authorities of the public school of Chicago adopt a musical publication and use it in its entirety, the excellence of the work may be depended upon. Such has been the immediate recognition given to Mrs. Gaynor's "Songs of the Child World," and the schools have given orders in large quantities for the book.

The Western composer is representative of one of the most difficult forms of musical instruction, and has succeeded where dozens have failed—in writing not only an instructive but an interesting and amusing volume of children's songs which will appeal to every home, school and institution, where music is a part of the curriculum. The harmonious setting of attractive words within the comprehension of children has long been sought, but it is only in the last few years that Jessie Gaynor discovered the much wanted idea. In her volume of "Songs of the Child World" she gives expression to the subjects most likely to captivate young minds, and gently leads from the simple forms to the more advanced, so that imperceptibly the child obtains considerable musical knowledge. Mrs. Gaynor's experience with the kindergarten singing classes has evidently helped in this latest work and contributed not a little toward the development of the educational scheme. Her capabilities as a teacher are almost as great as her gifts as a composer, and she has

been retained by one of the big institutes to conduct an adult class twice weekly.

Within the past two weeks the Clayton F. Summy Company has published an Easter song, entitled "The Birth and Resurrection," by Jessie Gaynor, with which several of our local singers have expressed themselves charmed. Mrs. Clark Wilson in particular accorded much praise to this Easter song and expressed her willingness to give it publicly. Written in most attractive manner for either organ, violin or orchestral accompaniment, this new song will doubtless find its way into many of the church programs. Admirably suitable for a high soprano such as Mrs. Wilson, it can also be made effective for contralto or mezzo. At a time when all the church singers were searching for a new Easter song, this composition of Jessie Gaynor's, published by the Clayton Summy Company, came most opportunely.

Wherein lies the reason? It is obvious that some underlying cause prevents our most accomplished oratorio singer appearing with the Apollo Club this season. With her purity of voice, with its delicate, exquisite timbre, extensive range and her refined, finished method, Genevieve Clark Wilson has given place to artists of inferior calibre. For artistic musicianship there is no one heard in the West who can surpass the gifted soprano, and this fact is recognized by the leading clubs and societies in cities where Mrs. Wilson has been the soloist. Not only in the West, but in Boston, Philadelphia and Cincinnati she has been recognized as an artist of unusual attainments, and therefore it is all the more surprising that the Apollo Club did not think of Genevieve Clark Wilson when seeking a soprano whose voice could do justice to the requirements of the "Swan and Skylark" music to be given at the next concert. There is not another artist that I could name who would have been so essentially satisfactory and whose work more nearly approaches perfection. It is customary to accuse one of partisanship if expression is given an honest opinion, but I have scarcely met Mrs. Wilson and only voice the sentiment of most musicians who are unbiased by professional reasons. It is generally agreed that she is the best and highest type of artist in the West, and it is remarkable that the Apollo Club has allowed other considerations to outweigh the artistic claims which pertain to Mrs. Genevieve Clark Wilson.

Were Frank King Clark a baritone instead of a basso in time he might have become the representative singer that George Ellsworth Holmes was. King Clark is an inveterate student of musical literature, and it naturally follows has an extensive repertory and is a reliable artist for concert and oratorio work. It is the latter class of music which for a time at least Mr. Clark will principally undertake, but later probably he will go to Paris to study for opera. For the number of engagements obtained and success won, Mr. Clark has a record which few artists have attained this season, and this considering that he was absolutely a newcomer to the concert field. Frank King Clark, unlike many singers, knows his limit, and I am informed that he was offered the part in the Brahms' Requiem originally intended to be sung by Mr. Holmes with the orchestra, but wisely declined making a first appearance in music unsuited to him.

A testimonial concert has been arranged by the Apollo Club for W. L. Tomlins after his twenty-three years' service. Not only the club, but Chicagoans generally, might recognize the immense amount of labor which the esteemed conductor has given to the city's musical growth. He has organized and at one time or another conducted no less than nineteen classes and choruses, and he has lectured on the practical teaching of his educational theories. He has been and is to-day a power in all the work pertaining to the welfare of the community, and in severing his long connection with the Apollo for his now determined mission in the primary education, he is but putting to practical test the ideas he has held for years in relation to the music of child life. Chicago will be the headquarters of Mr. Tomlins' work, as it has been for a quarter of a century, but he will tour the country, New

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York to San Francisco, organizing classes, speaking at the different colleges and schools, and so working toward the high educational goal which his large heart and broad mind have made. Mr. Tomlins has lectured to the clergymen, before the Working Men's Classes and Settlement Classes, given wage workers', people's and kindergarten concerts. He has had public school teachers' classes, with 700 people attending in two classes, and also conducted the Columbian chorus of 5,200, two festival choruses, the Students' Club, the Harmonic Club (two years), the Cecilia Choir (three years), and the Apollo Club, which is said to be the biggest organization of its kind in the country.

\* \* \*

The Metropole series of concerts given by Max Bendix with the assistance of David Bispham, Miss Jenny Osborn, Mrs. Hess Burr and Leopold Godowsky, will be inaugurated Monday at 11 o'clock.

\* \* \*

Josef Hofmann challenged a critical audience at his recital on Wednesday, when he played a somewhat unusual program. Included were Beethoven Sonata, op. 31, No. 2, and the Chopin B flat minor Sonata. Tschai-kowsky's Romance in C sharp minor, also a Legende and Berceuse of the young virtuoso's composition and Rubinstein's sixth Contredanse. Three recalls followed the Chopin Sonata, and Hofmann as encore played Chant Polonaise, Chopin-Liszt, which had been one of his solo numbers the preceding week. His interpretation of the Chopin "Funeral March" was decidedly different to the accepted traditions. Hofmann played it as if written in the style of Rubinstein's arrangement of the "Ruins of Athens" Turkish March with the order of approach and retreat effect. How far the innovation was an improvement is questionable. The finale was finely worked out, the rhythm being especially clean. Critics here are of one opinion as to his extreme virtuosity and poetic interpretation, and have given emphatic expression of approval, not only for his piano playing, but also for his powers in composition, exemplified by his Legende for the left hand alone. The Rubinstein Contredanse were an unknown quantity to the majority. Only the gifts of a Hofmann could make the work bearable from an artistic point of view. Of course he was recalled at the conclusion of the recital, and was obliged to give an encore. It would be infinitely satisfactory if he gave another recital with a program more calculated to display his special attainments. He is to make a last appearance with the orchestra at the closing concerts of the season May 7 and 8.

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Seldom does a dramatic recital receive the attention given the recent performance by the students of the Hart Conway School of Acting. The high standard attained conclusively proved that this is the leading dramatic school of the West, and Mr. Hart Conway and his clever wife are to be congratulated yet once more upon the excellence of their entertainment. This, the third of the series, was remarkable for a smooth and finished performance of Pinero's play, "The Profligate." A striking characteristic of the pupils trained by Mr. Conway is the distinct enunciation too often missed in the professional actor and actress. The daily papers as a rule are not over enthusiastic concerning student attempts in any phase of art, so that the press encomiums bestowed upon the production of "The Profligate" are all the more valuable.

The Chicago Evening Post said:

Pinero oftentimes fails of an intelligent interpretation at the hands of professionals, so it is with considerable trepidation that amateurs venture an incursion into his dramatic literature. The students of Hart Conway's Chicago School of Acting did so yesterday, however, and to a purpose that has frequently been missed by more experienced players.

If this work proved the least serviceable of Pinero's plays, it is of interest sufficient to make a matinee more than attractive.

At Mr. Conway's last matinee another Pinero piece was presented—"The Cabinet Minister"—and then as yesterday his students made a most agreeable impression, showing that their teaching had been of the finished and artistic nature that would be expected from Mr. Conway. No need to cite any individual for special mention, for the performance was so even as to command the praise

seldom accorded a professional production, which almost invariably makes exhibition of individual "hits" and neglects what is aptly described as team work.

The InterOcean:

"THE PROFLIGATE."

It was a performance a good deal above the average of what is called amateur work that was given at the Grand Opera House yesterday afternoon by the young people who have had the advantage of studying under Hart Conway in his school of acting. The chief item in the program was Pinero's play, "The Profligate," or, at least, three acts of it. It proved entertaining, and the literary beauty of the dialogue was especially well brought out. With professionals we seldom get such clear and intelligent reading of the lines, and the dramatic situations were also well cared for. Miss Minnie Warren was especially clever as Leslie Brudenell, afterward the wife of Dunstan Renshaw. Henry Hall as the hero Renshaw showed uncommon ability. The whole cast was above the average. In this play and in the farce which followed it, "The Flying Wedge," by Grace Livingstone Furniss, W. H. Dill's turn for strong character comedy work was a notable feature. Miss Annie Bird, as Mrs. O'Flynn, a janitress, in the farce made a genuine hit, and gives promise of excellent work as a comedienne of the broad, yet artistic type. A large audience enjoyed the performance.

The Times-Herald:

Matinees of this sort are given rather for practice than display, and as a rule the performers are crude and amateurish to a degree. Happily, however, the event of yesterday proved an exception to the rule, and several of Mr. Conway's pupils not only distinguished themselves but their teacher by excellent and well ordered performances. In general terms it was one of the best efforts by inexperienced actors given in Chicago for a long time, and demonstrated very clearly the difference between amateur teaching and that provided by such a skilled actor and experienced teacher as Mr. Conway is. The leading characters were all played with more than ordinary finish, and, while it is not necessary to enter into details or institute invidious comparisons, a word of praise would not be amiss in several cases. Henry Hall played the part of Dunstan Renshaw, the profligate, in a reserved and manly fashion. Miss Minnie Warren as the young wife was sincere, earnest and effective, touching the lighter scenes with unusual grace. Miss Imelda Grace, whose voice and manner are quite charming, did not suggest the amateur at any point, and Miss Juliet Sager carried the difficult part of Janet Preece with thoughtful care. This is the role which she played in London.

The Hart Conway school will become affiliated with the Chicago Musical College in time for the opening of the fall term.

\* \* \*

The bright little *Musical Critic*, which George Spohr edits, continues on its successful career. This month's number contains an excellent portrait of Mrs. Gertrude Borée Müller and also much interesting matter. At a time when any new enterprise is attended with a certain amount of danger, the success attained is all the more remarkable.

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Unique and interesting will be the two entertainments to be given for the benefit of the Chicago Maternity Hospital, under the presidency of Dr. Sarah Hackett Stevenson, Thursday evening, April 28, and Saturday afternoon, April 30. It will be certainly unparalleled so far as concerns Chicago, to see Bendix, Gérardy, Marteau, Lachaume and Ysaye on the same platform in ensemble work, and Central Music Hall, which sees to many and varied events, should be crowded. Suburbanites will doubtless avail themselves of hearing these celebrated artists in the following programs:

THURSDAY, APRIL 28, 8:15 P. M.

Quatuor, No. 2, C minor.....G. Faure  
Marteau, Lachaume, Ysaye and Gérardy.  
Concerto in D minor for two violins.....Bach  
Ysaye and Marteau.

Quintet.....César Franck  
Lachaume, Ysaye, Bendix, Marteau and Gérardy.

SATURDAY, APRIL 30, 2:30 P. M.

Quatuor in A minor.....V. d'Indy  
Lachaume, Marteau, Ysaye and Gérardy.  
Serenade for violin, viola and 'cello.....Beethoven  
Ysaye, Marteau and Gérardy.

Quintet.....A. de Castillon  
Lachaume, Ysaye, Marteau, Bendix and Gérardy.

\* \* \*

Leon Marx, the young Chicago violinist recently returned from Joachim, deserves more than passing recog-

nition from the local public and should be accorded something of the attention bestowed upon the numerous foreign virtuosi who have appeared here. Young Marx at his concert demonstrated that he possesses a remarkable technic, a beautiful tone, a certain originality of style and the essential—temperament. In his playing of the Henri Wieniawski Concerto the tone color was especially good, the contrasts of light and shade being well defined. His interpretation of an attractively interesting sonata for violin and piano by Sjogren occasioned much favorable criticism for the breadth of tone and freedom he displayed. Mrs. Edwin Lapham, a talented pianist, assisted very satisfactorily. Miss Blanche Neilson Armstrong sang in a decidedly pleasing manner. Miss Eugenie Elliott was the pianist. The following is the program of the Marx concert:

Sonata for Violin and Piano.....Emil Sjogren  
Allegro Moderato.  
Andante.  
Con Fuoco.  
Mrs. Lapham and Mr. Marx.  
Aria, Paul et Virginia.....Masse  
Miss Armstrong.  
Slumber Song.....Heller  
Valse de Concert.....Joseph Wieniawski  
Miss Elliott.  
Concerto for Violin (No. 2).....Henri Wieniawski  
Romance.  
Finale.  
Mr. Marx.  
Viens.....Godard  
A une Fiancée.....Ferrari  
Miss Armstrong.  
Isla (Cuban Hammock Song).....Paladilhe—Saint-Saëns  
Miss Elliott.  
Adagio.....Viotti  
Zigeunerweisen.....Sarasate  
Mr. Marx.

\* \* \*

The first appearance of Miss Ella Dahl this season in the concert room was greeted with unwonted enthusiasm. By her masterly playing and refined manner she added many to her long list of admirers. Miss Dahl has advanced considerably during the past year, and astonished several of the musicians formerly unacquainted with her playing by the intelligent and finished interpretation given to the various compositions. Her ensemble work was also above the average artist, and her strong artistic temperament was early shown in the Beethoven trio in conjunction with Messrs. Roehrborn and Diestel. The Thirty-two Variations of Beethoven received excellent treatment, and were played with a classicity not expected from a woman pianist. Miss Dahl's other numbers included a clever prelude by Arne Oldberg, two selections of Grieg, two of Chopin and concluded with the Weber "Concertstück," accompanied on a second piano by Mr. Oldberg.

August Hyllested is announced to give a recital at Davenport April 29. Under the very able direction of Mrs. P. S. Hulbert, the Oak Park Rubinstein Club, which is modeled as nearly as possible after the New York Rubinstein Club, has been giving a series of concerts which have acquired more than mere local success. At the next of the series the club will have H. L. Waterous, bass; Franz Wagner, 'cellist, and Dr. Louis Falk, organist, assisting. Mrs. Harriet Dement Packard was the soprano soloist at the Minneapolis Philharmonic Club Tuesday of this week. She sang "La Farfalla," by Celega, and the solo of the patriotic ballad "Barbara Frietchie" with the Philharmonic chorus. Ffrangcon-Davies and Fräulein Gaertner were the other soloists of the occasion.

Allen H. Spencer and Miss Elaine De Sellem will be heard at Handel Hall Thursday next.

William Armstrong left Chicago for a Western tour last night. He will lecture in the Northwest, Oregon, Washington, San Francisco and other cities on the Pacific Coast, also at the Leland Stanford University.

Francis Hemington gave his one hundredth popular organ concert last Sunday. Miss Jenny Osborn, Miss Mabelle Crawford and Frank Hannah, Holmes Cowper (who is most favorably spoken of as a desirable tenor), Miss Edith Adams, Wilfred Woollet and Allen Spencer were the artists taking part in the program.

Theodore Spiering gave the first public performance of his orchestral class Tuesday.

A piano recital was given by Maurice Aronson's pupils

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at the Auditorium Recital Hall. The following program was played:

Venetianisches Gondellied.....	Mendelssohn
Volklied .....	Mendelssohn
Zur Gitarre, Impromptu.....	Hiller
Three Poetical Tone Pictures.....	Grieg
La Lisonjera (The Flatterer).....	Chaminade
Scherzino and Intermezzo from the Faschings-schwank .....	Schumann
Melodie Reverieuse.....	Schytte
Scherzo, E minor.....	Mendelssohn
Romanza in F minor, op. 5.....	Tschaikowsky
Andante con Variazione, F minor.....	Haydn
Barcarolle in F major.....	Schytte

Mr. Aronson has contributed several able articles to various musical magazines which show exhaustive knowledge of the subjects he speaks of. He has had considerable success as a teacher since taking residence in Chicago.

The program for the Sherwood Club, to be given at the Sherwood Piano School next Tuesday, is as follows:

Elegy and Morcia Fantastica, from suite, op. 31.....	Bargiel
Die Loreley.....	Hans Seeling
Prelude in D flat.....	Chopin
Mazourka, No. 3.....	Godard
Andante and Minuet from Sonata, op. 7.....	Grieg
Sonata, Appassionata, op. 57.....	Mendelssohn

The Lieblich Amateurs gave a recital last Saturday at Kimball Hall, with the following members on the appended program appearing:

Concerto, D minor (with second piano).....	Bach
Rococo Dance.....	Bendel
Piano Duet, Bridal Music.....	Jensen
Kreisleriana, op. 16, Nos. 1, 2, 5.....	Schumann
Novellette, No. 7.....	Schumann
Frühlingslied .....	Mendelssohn-Liszt
En Route .....	Godard

The following notice about Miss Mary Wood Chase is satisfactory reading to the many who admire this talented artist:

Despite the inclement weather last evening there was a representative gathering of musical people at the W. C. A. Auditorium, who assembled to hear Miss Mary Wood Chase, concert pianist, of Chicago. The occasion was the third artist's recital of the season given by the Mozart Club, and in the selection of Miss Chase the committee made no mistake, for it is not often that one hears a piano recital such as was given last evening.

Miss Chase is a very talented young woman and made many friends by her performance last evening, and the applause which greeted her and the encores were certainly well deserved. Unlike other concert pianists, she made her program doubly interesting by giving a description of the piece to be played, its mood and the tone picture to be presented, thus giving her hearers a keynote to a more intelligent understanding of the compositions she interpreted. This was a happy feature of the concert, as it proved not only interesting to the audience but brought her hearers in closer sympathy with her, breaking down the barrier of reserve which so often is raised by the footlights between artists and audience. Preceding the concert she gave a brief talk on the language of music, and invited especially the attention of those of her hearers who were not musical students, telling them how to follow out the ideas expressed by the composer in each work. Her program was very well selected, and gave her splendid opportunity for displaying her musical abilities. Her playing is marked by warmth of feeling, coupled with a charm of manner, and her interpretation is intelligent and broad.



### MINNIE METHOT, ...Soprano...

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The Moszkowski numbers were comparatively very new, having been played for the first time in Berlin winter before last, and never in America excepting on Miss Chase's programs. The concert was an artistic success, and the fair young artist made many friends, who will be glad to welcome her to Dayton at any time.—Dayton Evening News.

The following is the program of the forthcoming piano recital by Miss Maud Jennings before the pupils of Emil Liebling at Kimball Rehearsal Hall, assisted by Miss Abbie M. Freeman, soprano, and Miss Grace Ensminger, violinist:

Gavotte and Variations in A minor.....	Rameau
Pastorale and Capriccio.....	Scarlatti-Tausig
Gavotte in E minor.....	Silas
Vocal—Villanelle.....	Del Aqua
Miss Abbie M. Freeman.	

Ellentanz } MS.....	E. Liebling
Serenade. }	
Impromptu, op. 17.....	Scharwenka

Violin solo, Fantasie, Carmen.....	Hubay
Accompanied by Miss Blanche Ensminger.	
Vocal, A May Morning.....	Denza
Miss Abbie M. Freeman.	

Song of the Brook.....	Lack
Etude in G major.....	Lambert
Twelfth Hungarian Rhapsodie.....	Liszt
Miss Jennings.	

Walter R. Knupfer's piano recital at Handel Hall this afternoon proved an unqualified success. Mr. Knupfer has never been heard to better advantage. He ably sustained his reputation which he had strengthened at every appearance, notably at the last College Faculty concert when he played Liszt's Hungarian Fantasie with full orchestra. This afternoon his numbers were Prelude, Rachmaninoff; Valse in E minor and Scherzo in C sharp minor, Chopin; Waldesrauschen and Polonaise, Liszt.

Mr. Knupfer and that excellent artist Felix Borowski, were to play the sonata for piano and violin, A major, op. 100, by Brahms, but Mr. Borowski was unable to appear, owing to a slight injury to one of his fingers. Bernhard Listemann, however, took his place and gave a magnificent performance. What a superb artist he is! He played with all his well known dash, fire and technic. Vocal numbers were furnished by Mabel F. Shorey, contralto. Miss Shorey was pleasing and artistic as usual. She sang "Mattinata," Tosti; "The Quest," Eleanor Smith, and an Irish folksong by Foote.

Next Saturday afternoon, April 16, an entertainment will be given by the pupils of the Department of Oratory and Dramatic Art. Besides several readings a one act farce entitled "Mr. Glynn's Dilemma" will be presented.

From New York comes the information that Harry J. Fellows has just returned to Erie, Pa., and resumed teaching. Among his prominent pupils is Miss Julia O'Connor, who has lately made a pronounced success at Buffalo with the local orchestra, and also in several miscellaneous concerts. Mr. Fellows has had charge of the Chautauqua music in Florida this season, having taken Dr. Palmer's place as director. Mr. Fellows has a large class in Erie and will also give several recitals in the surrounding cities. Plans are now being made for a recital tour when he will have the artistic co-operation of Mme. Eleanore Meredith. A Florida paper speaking of Mr. and Mrs. Fellows had this to say:

Mr. and Mrs. Fellows will leave to-morrow night after the concert for home, and it is in order to say that Mr. Fellows has filled the very trying position he has occupied both with credit to himself and the management. It is no reflection on his predecessor to say that the choir has never made greater progress than under him, and his rich tenor voice, always at command when he might add to the pleasure of the audiences at the Assembly, has made him more popular. Add to this his geniality off the platform and you have the secret of his popularity.

The Clayton F. Summy Company announces a piano recital to be given in Recital Hall, 220 Wabash avenue,

by Miss Marie Schade, on Thursday afternoon, April 14, at 3:30 o'clock.

Miss Schade is a native of Copenhagen, and received her instruction from August Winding, of Copenhagen, and Leschetizky, of Berlin. She had played in important concerts, and the nature of the criticisms concerning her playing leave no doubt of the general excellence of her work, not alone technically but intellectually. Her testimonials from Grieg, Leschetizky, Hartmann and others are extremely favorable and without bearing traces of forced friendly mention, on the other hand they stamp her as a legitimate pianist, possessing force and strong individuality.

### THE CHICAGO ORCHESTRA.

#### NINETEENTH CONCERT.

What fools some men are and to what unlimited lengths can they carry an idea! Being a peaceable person the remark is absolutely wrong from me by a would-be know-all who said woman's compositions were no good. He added that his chief endeavor was to time his arrival at the Auditorium to-night so that he would not be compelled to listen to any part of the Gaelic symphony by Mrs. H. H. A. Beach, which was given a first production in Chicago this week by the Chicago Orchestra, under the direction of Theodore Thomas. While it would necessitate a whole army of women to dissipate some of the crude opinions entertained by men as to the value of woman's work in general, there can be no two opinions in the minds of musical people that Mrs. Beach has made great strides over the usual accomplishment of his weaker sex in the matter of composition.

As a matter of argument, supposing the symphony had been given as the work of a man, would any of the patronizing skeptics have divined that it was the production of a woman? It is massive in construction and elaborately worked out. The orchestration and large form in which it is written might as easily be attributed to a man. And it was received with the greatest enthusiasm by an audience largely composed of musicians at this week's concerts.

The assisting soloist, Ysaye, made his third appearance here, but was not in his finest mood. I have heard it said that artists do not find it necessary to give their best work in the city where pork is at a premium and pianism spells pauperism. All the same this Western metropolis can afford to pay for the best, and paying for it we should receive it.

The orchestra, in excellent condition, played in a manner calculated to bring regret that the season was so soon nearing its close.

And now what are the changes looming ahead for the next season? Rumors are numerous, such unlooked for events occur, and the death of Seidl was sudden—but enough.

FLORENCE FRENCH.

### Harold Elgas.

Master Harold Elgas, the gifted boy soprano, announces a song recital in Chickering Hall, on Thursday evening, April 21. The program promises to be one of exceptional interest, and includes songs by Gounod, Mendelssohn, Godard, Grieg and Böhm. Master Elgas will be assisted by Dora Valesca Becker, violinist, and Victor Beigel, pianist. Frank G. Dossert will accompany.

### Zehm in Brooklyn.

On Tuesday evening, March 29, Harry J. Zehm performed the following program at the opening of the large two manual organ just completed for George Pope, at his residence on Bushwick avenue, Brooklyn:

Toccata and Fugue, D minor.....	Bach
Chorus, B flat.....	Dubois
Allegretto, B minor.....	Guilmant
Fugue, D major.....	Guilmant
Sonata II.....	Mendelssohn
Question .....	Wolstenholme
Answer .....	Wolstenholme
March Pontificale.....	Tombelle



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#### SOME AMERICAN ARTISTS HEARD IN BERLIN.

THE American element played a not inconsiderable role in the Berlin musical proceedings of the past week, and I am glad to be able to state that for the greater part we have had cause to be proud of the achievements of our countrymen.

The greatest and most legitimate success was won by the seventeen or eighteen year old pianist Miss Bertha Visanska, who gave a concert of her own at the Singakademie a week ago to-day, which, as I cabled you, was accompanied with the most pleasing results and deservedly so. Miss Visanska I consider of all the young ladies who are studying here the most talented from a pianistic point of view. She has trained this talent with unflagging zeal and an admirable energy, displayed sometimes under financial and with regard to health quite adverse circumstances. She has found friends, however, and above all an excellent teacher, and thus she has been able to conquer all difficulties. Her future career after the success achieved last Saturday night seems bright and her success assured.

Miss Visanska played first the G major Concerto of Beethoven, the one best adapted for the display of her virtuoso qualities, and indeed her fleet fingers, elastic touch and good wrists allowed her to perform the Rondo of that work with unusual brilliancy, rare accuracy and cleanliness of execution. Great power, however, is not the preponderating quality of Miss Visanska's playing, and in fact this could not well be expected in one of her tender age and appearance. If an attempt is made at forcing the tone, the result is not a happy one, as was shown in the middle section of the Chopin F sharp major Impromptu and some of the forte and fortissimo episodes in the Rubinstein D minor Concerto. This, however, is the only drawback in Miss Visanska's performances, and I doubt not that she will soon outgrow it. I mean the verb outgrow in the purely physical sense of the word.

Mentally Miss Visanska's grasp of the works she had to interpret was a very ripe and thoroughly musical one. She has also, besides her quite remarkable, fluent technic, a very mellow, singing tone, which she showed in the slow movements of the two concertos and in a very melodious "improvisation" in F major, by MacDowell, which was much applauded. After her group of unaccompanied soli, Miss Visanska was once encored, and after the Rubinstein Concerto the young lady was made the subject of ovations in which the Philharmonic Orchestra joined. She was encored no less than three times, giving the Tchaikowsky C sharp minor Nocturne, an E minor Mendelssohn "Song Without Words," and the lovely, nay, exquisite, B minor prelude of Chopin. If I were not averse to looking gift horses in the mouth I should say that the selection of three encore pieces all in the minor mode showed a lack of sense of the charm of tonal variety. One bright, sparkling entremet in A major key would have been still more effective.

The audience was a swell and, what was more important still, a paying one, and among them were of course a great many Americans.

The Philharmonic Orchestra, under Herr Rebicek's direction, accompanied in first-class style, and I learn that the musicians were so delighted with Miss Visanska's playing that they immediately offered her a soloistic appear-

ance at one of the popular concerts. The offer was, however, declined by Manager Wolff, who has taken Miss Visanska's future in hand, and who wants to bring her out next year at one of his own concerts.

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To continue with the Americans I must make mention next of Edward Baxter Perry, the blind pianist from Boston. I suppose it would be quite superfluous to go into details about the qualities of this artist and the sureness of his playing, remarkable in one afflicted as he is, for I am certain that this countryman of ours is a well-known personality to the readers of THE MUSICAL COURIER. It gave me much pleasure, however, to note that all the Berlin papers I read also treat Mr. Perry with the utmost kindness and speak of his musical qualities without reserve, praising likewise his facility of execution and certainty of attack even in big jumps and stretched chords. The Benediction of the "Lord in the Solitude," from Liszt's "Harmonious Poetiques et Religieuses," he sang upon the piano with much feeling, and the skipping passages in Saint-Saëns' arrangement from Beethoven's "Ruins of Athens" Derwich Dance were played in lively as well as neat fashion.

Perry's own compositions, "Etude Aeolienne," suggested by these lines in Arnold's "Light of Asia":

We are the voices of the wandering wind,  
Which moan for rest, and rest can never find;  
Lo! as the wind is, so is mortal life,  
A moan, a sigh, a sob, a storm, a strife,

and the Fantasie (in ballad form), "Last Island," inspired by Lafcadio Hearn's graphic sketch of the destruction in 1856 of Last Island, Gulf of Mexico, by a tempest and tidal wave, are salon works of the better type. The Etude is a rather tricky study in arpeggios, embellished about a pleasing melody in G flat. The Fantasie shows bold invention and effective construction, though I should have liked greater variety of tonality. Both pieces were splendidly played and enthusiastically received. In a group of Chopin pieces, at the end of the program (Nocturne, Valse, Etudes and Polonaise), Mr. Perry proved that he is not always in elegiac mood, for he delivered the valse and the etudes with whimsical humor and rousing bravour. Imperative encores were his reward at the conclusion of the concert.

The vocal participant in this concert at Bechstein Hall, was Miss Jenny Rosa, who owns a powerful but not a very pleasing voice. The culture of this organ has not been sufficiently advanced yet to allow the lady the use of it in an artistic style, a piano is as yet an unknown quantity, and thus her singing might rather be designated as screaming. And still the voice is not bad, nor is Miss Rosa unmusical. Who knows but what some day she may become quite a singer. Where there is so much life there ought to be an equivalent amount of hope.

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What Miss Rosa had too much, Charles Dyer, from Worcester, Mass., the third American about whom I have to report this week, had too little. He owns a sweet, well cultivated baritone voice of such diminutive dimensions that its owner ought to display it only in parlor and "at home" musicales; never, however, in a concert hall, be it even an acoustically as favorable a one as the Singakademie. Mr. Dyer sang Lieder, by A. von Fielitz, the Brahms "Mainacht," Franz's "Guessung," and Schubert's "To Sylvia" (the latter with the original English text by Shakespeare), but he did not make much of an impression, despite the fact that his delivery is quite artistic and his pronunciation of the German text (he has studied lieder singing with Frau Joachim) was very good for a foreigner.

Mr. Dyer, however, was only the assistant at this concert, the giver of which was the English pianist and composer, Miss Mary Wurm. Another woman composer, I hear you mentally exclaim. Well, Miss Wurm is perhaps not quite as fertile a composer as Mlle. Chaminade;

nor has she an originality of her own, which, small though it be, cannot be denied the French woman, and yet Miss Wurm is in a certain sense a far bigger composer than Mlle. Chaminade. Fancy that it was nothing less than a full-fledged piano concerto in the orthodox three movements and with full orchestral accompaniment which the young lady produced at this concert. And let me say it right here that I was astonished at the way she managed to handle the big form, at the will and at moments very clever and quite musicianly treatment and development of her themes and the way she connects them; also the orchestration would never let you suppose that it was planned and executed by a woman, and the Klaviersatz, although it contains nothing startlingly new, is very satisfactory and at moments of Lisztian brilliancy.

If these accessories were all that were needed in order to be able to compose a good piano concerto, Miss Wurm would certainly be entitled to the title of a composer, but unfortunately there is one more and indeed the principal attribute which is needed and that is—invention. In this regard Miss Wurm has, like all other female composers I have so far made the acquaintance of, been somewhat neglected by nature. But while some others at least make an effort (apparent all too often) at creating themes, Miss Wurm does not seem to try very hard, for she takes her themes wherever she finds or remembers them; in the most instances from Wagner, Liszt and lesser lights. In the case of the Adagio she goes so far as to purloin from the United States the characteristic "Yankee Doodle," which but slightly disguised into the key of E flat minor appears slowly given out by the horns and reiterated by the piano as a theme of Miss Wurm. I have heard of organists trying this joke on a Sunday school auditorium, but it won't do for a slow movement in a piano concerto of the pretensions of Miss Wurm's B minor concerto.

Her own work, which does not bristle with technical difficulties, Miss Wurm performed quite effectively and scored with it a fair modicum of applause, but the Zaremski C sharp minor Polonaise she should have left severely alone, or else she should furbish up her technic considerably before attempting it again.

The Hummel A minor piano concerto which opened up the program I could not hear, for which fact I am sorry, for I should have liked to see what an impression it would have made upon myself or how it did affect others. In my boyhood days a Hummel concerto was quite a nobby thing, nowadays they treat them as long forgotten antiquities or in the best case as studies for conservatory pupils.

\*\*\*

Still another American will be heard here in concert. It is Arthur M. Abell, THE MUSICAL COURIER's violin expert, who has finished his studies with César Thomson, at Brussels, and who, with his wife as an accompanist, has started on a short concert tournee. The first concert of the artistic couple was given at Weimar last week and proved a success. The Berlin debut will take place at Bechstein Hall to-night, and of the result I'll inform you in my next week's budget.

\*\*\*

A good performance of Haydn's "Creation" was given by the Stern Singing Society, under Prof. F. Gernsheim's direction, at the Emperor William Memorial Church on last Monday night. The beautiful new sacred building was filled to overflowing with a fashionable musical audience which listened attentively, but whose pleasure in the performance could not be gauged by the usual external demonstrations of approval, as applause is excluded in church.

In the oratorio of the "Creation" the chorus has not been allotted the principal share of the work, but whatever of this comparatively small portion was given to the masses was sung with telling effect, and the choruses had been carefully studied as far as dynamic shading and rhythmic precision was concerned. A little more life

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might still have been imbued by Professor Gernsheim in a few places. But, as I said before, on the whole the performance was good. This refers also to the descriptive instrumental part, performed by the Philharmonic Orchestra and by Prof. Dr. H. Reimann upon the magnificent new organ of the church.

Above all, however, praise is due to two of the soloists, Fran Emilie Herzog, of the Royal Opera, and Herr J. Messchaert, the Amsterdam bass-baritone. It is rarely the case that a coloratura singer, and an operatic one at that, brings to the reproduction of oratorio the style and the spirit that are wanted. Frau Herzog has both and, besides, such powers of characterization that her delivery of whatever she undertakes to interpret is always artistic, and always technically as well as musically satisfying. Her singing of "With Verdure Clad" was one of the finest, if not the best of the many reproductions of that much sung aria I ever heard.

Messchaert has equally great powers of characterization and also a fine vocal technique; his voice, however, shows signs of wear and tear. This is not the case with Dr. Ludwig Wuellner's voice, for he has no singing voice to speak of and no speaking voice to sing with. The oratorio style is likewise not his forte, but as he jumped into the breach for Herr Carl Dierich, who was to have sung the tenor part, but suddenly felt ill, I shall not be too hard upon Dr. Wuellner for his lack of preparation and other untoward shortcomings. The artist suffered also somewhat under Prof. Gernsheim's habit of dragging all recitations.

Ernst Otto Nodnagel is an artist who has taken it upon himself to advance the cause of modern composers in many ways. He has taken up the pen in behalf of Humperdinck, Weingartner, Strauss and several others, among whom of late, and most forcibly also, is Arnold Mendelssohn, of Darmstadt. But not only in writing, in actual demonstration he has tried to bring these composers to the hearing and understanding of the public, by giving concerts upon the programs of which figured only compositions of the said modern musicians. Unfortunately, Herr Nodnagel's intentions in this respect are far better than his means of executing them; for Herr Nodnagel, although he is an excellent musician, has only a leathery and very irresponsible baritone voice with which he tries to interpret this modern music.

Last Saturday he made himself the apostle of Arnold Mendelssohn and the composer himself acted as accompanist at the piano in Bechstein Hall. On the occasion of a recent Philharmonic Chorus concert, when Siegfried Ochs brought to first performance here a short choral work, "Der Hagestolz" ("The Old Bachelor") of Mendelssohn, I wrote at some length about the merits of this graceful and very piquant composition. Now that I have heard more of the same composer's music, I must say that, although I find in it no particularly original or otherwise powerful vein, it is music which deserves an honorable place on modern concert programs. It is very refined and never trivial in facture, the invention finds characteristic and in the most instances convincing expression for the words it intends to portray, be it in a simple song or in more dramatic music. The latter fact was shown in some fragments from Mendelssohn's opera "Elsi," which were sung by the concert giver in conjunction with Herr Dr. Wuellner and Frau Prof. Schmidt-Kochne. The latter lady also lent her valuable assistance in the interpretation of a song and scene from the music-drama "Der Baerenhaenter." Regarding the libretto of this work by Dr. Wette, of Cologne, Herr Nodnagel promises some revelations which will probably not be very flattering for Siegfried Wagner, who is also busy upon the composition of an opera called "Der Baerenhaenter."

It is always a pleasure to listen to a concert of the Berliner Liedertafel, one of the best of the local male chorus

organizations, because the energetic conductor, Herr Chorusmaster A. Zander, has his men under perfect control and they sing with finish and precision. Moreover, they are anything but idle fellows, for they always give you something new. No less than seven of the ten a capella quartets which they sang at the Philharmonie last Monday night were sung for the first time on this occasion. The most notable among these were Hegar's difficult setting of Rudolph von Werdenberg and Anton Wöckl's "Die Nebel" (poem by Lenau), also a couple of old German folk songs in the excellent part writing of Chorusmaster Zander.

Frau Helen Lieban-Globig, court opera singer, gave some small lieder with irresistible charm of delivery, and was, as usual, much applauded and encored.

The ninth symphony evening of the Royal Orchestra did not bring the Ninth Symphony of Beethoven, for as the cycle of concerts is ten in number, and Beethoven unfortunately composed only nine symphonies, the last one had to be saved for the last of the ten concerts.

Herr Weingartner had substituted two other works which are labeled as symphonies, but which are none in the strict sense of the term. These are Glazounow's Fourth Symphony in E flat minor-major, and the Spanish Symphony for violin and orchestra by Lalo. The latter work seems to be one of the hobbies of Concertmaster Prof. Karl Halir, for he plays it very often, and did so also on this occasion. He is, however, somewhat too heavily handicapped to ride well just such a hobby horse, which is in reality one of the battle horses of Sarasate, and for him, of all violinists of the world, it seems to have been written. Halir has not the gracefulness and lightness of bowing necessary for the scherzando and finale rondo of this work, and his rhythm is too heavy-footed to follow the peculiarly prancing steps of the Spanish national rhythms, with which this alleged symphony is permeated. Better leave it alone Herr Concertmaster, and stick to your Spohr and Beethoven.

The Glazounow work, which was heard here for the first time, while I read the other day that in New York you have had already the Russian composer's fifth symphony, is not an overwhelming work. There is in it a lot of clever workmanship and also some fine orchestral effects, but outside of the scherzo this so-called symphony did not create very much of an impression, least of all, a favorable one. The scherzo in B flat, however, and notably its trio in D flat, pleased the audience immensely, and it must be conceded that the final portion in which the entire orchestra is employed in most brilliant style and the woodwind topped off by the piccolo, keeps up a constant chatter like a big cage full of singing and whistling birds, makes a fine climax, despite the fact that the themes thus treated are neither new nor ingenious.

Mozart's G minor Symphony, one of my most beloved works, was performed in somewhat perfunctory style, for Weingartner lacks the naiveté of heart and feeling which a good interpretation of this work demands. Technically, however, the performance was very fine, and was productive of an enthusiastic reception on the part of the large audience.

A brilliant performance of "Die Meistersinger" Vorspiel closed the concert.

The next and last program contains the Cherubini "Anacreon" overture, Schubert's unfinished and Beethoven's Ninth Symphony.

Weingartner has signed a ten years' contract to conduct the Kaine concerts at Munich, and will take up his residence in the Bavarian capital. That settles the idea of his conducting opera in Berlin in the near future, but he will surely retain the conductorship of the symphony concerts of the Royal Orchestra.

As Dr. Mucky has returned to Berlin and seems to be in excellent health, and as Kapellmeister Schalk, from the Landestheater in Prague, is now busy upon the last rehearsals of Bungen's "Odysseus," the premiere of which

is now announced for certain for next Thursday night, the Royal Opera House seems to be out of its acute conductor's crisis, at least for the present.

Jean Lassalle has been meeting with success in various opera houses of Germany, notably Frankfurt, Cologne and Breslau. He will also appear in Berlin as "guest" at the Royal Opera House during the time between April 20 and 30, when he will sing "Don Giovanni," "Tell" and "Mephisto" (Gounod's "Faust"). In May, Lassalle intends to give some concerts in Berlin, probably in one of the theatres here.

I just learn from Budapest that Arthur Nikisch has been condemned by the courts to pay a fine of 12,000 florins (Austrian money), for breach of contract, as former conductor of the Budapest Royal Opera. I have no time to verify the statement this moment, but I hope the news is not correct, and I am sure the judgment is not final. More upon this subject when I have seen Nikisch and can find out what he has to say in the matter.

Mrs. Bertha Pierson-Brethol and Herr Henry Pierson, director of the royal intendency, have met with a severe loss through the death of Mrs. Pierson's father, who died of apoplexy at Brunn in Austria last week.

Willy Burmester, the great violin virtuoso, was in Berlin last Thursday on his way from Weimar to Cuxhaven, which latter seaport he will make his future place of residence.

Together with Dr. Otto Neitzel, the Cologne critic and pianist, I heard some young girls from America play the piano at the palatial home of our Charlottenburg confrère Eugenio von Pirani. Miss Celeste Groenevelt, from New Orleans, one of the pianistically most talented young ladies I know, has made great progress since she took lessons from Herr von Pirani, who is in the happy position of not needing to give piano instruction but who is teaching Miss Groenevelt gratuitously because of her pronounced pianistic gifts.

The two Misses Sondheimer from St. Louis, who performed works by Pirani and Mlle. Chaminade with utmost nicety and refinement of ensemble, are pupils of Dr. Jedliczka, and I think they will do well in the special field of pianism they have selected for themselves.

Mary Howe is meeting with good success at Wiesbaden, where she has lately appeared at the court opera half a dozen times. She sang Rosina in "Barbiere," Gilda in "Lucia" (of course), Queen of the Night in "The Magic Flute" and the Queen in the "Huguenots," as well as Traviata, which latter role is her favorite one. I further learn that "La Sonnambula" will be newly studied and mounted at Wiesbaden for the special purpose of having Mary Howe appear in it. She is also to sing Martha and Philone (Mignon) and perhaps Manon. Mrs. Howe-Lavin writes to me: "I am delighted to have this engagement, for everything connected with the opera here is first class and Wiesbaden is a fine place to make a reputation from on account of the many travelers. I send you a few of the notices I have had which I hope you will read. Promise!" Well, I did read them and they were all ever so fine.

Wiesbaden seems to be a good place for American singers, for besides Mrs. Mary Howe-Lavin the court opera there boasts of the services of the fine German-American tenor Barron Berthold, who, I believe, is engaged there on a three years' contract, and of Mr. Mertens, another German-American, a baritone, who has pleased the audience immensely in the part of The Flying Dutchman. "He is to sing Germont in 'Traviata' and Wolfram in 'Tannhäuser' soon. He has a glorious voice and I think it is very possible that he will become engaged

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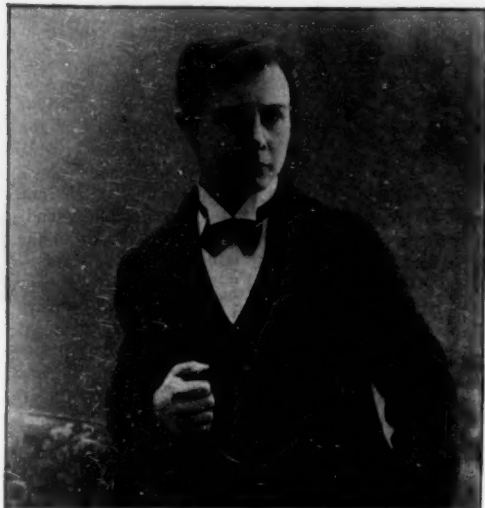
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here." Thus runs the report of my fair-skinned, blond-curl, blue-eyed, sweet-voiced American correspondent, the flower from the mountains of Vermont.

\*\*\*

After the gala performance of his opera "Der Evangelist" at the Royal Opera House last Monday night Wilhelm Kienzl, of Graz, who had conducted the forty sixth repetition of his work, was made the subject of special ovations. The composer-conductor gave his thanks from his seat without appearing before the curtain. The performance itself was a very good one, but this was due more to the fact that the cast is excellent and the work is so well known to all concerned in it than to Kienzl's conducting, which is neither very precise nor very effective. I spoke to the blond-curl, lion-headed Austrian after the performance and he seemed disappointed over the fact that the Emperor, who had designated his intention of attending this gala night (as, in fact, he mostly always does on such evenings), was prevented from so doing through outward circumstances.

\*\*\*

The Morwitz summer opera at the Theater des Westens will be opened with a novelty on Sunday, June 5. The new work is called "Die Schwarze Kaschka" and is composed by Georg Jarno. Chamber Singer Herr Brucks, of Munich (lately Vienna), and Frau Johanna Sedlmaier are the first important guests of the summer stagione, and Heinrich Boetel will be one of its habitual and irrepressible concomitants.

\*\*\*

Callers at THE MUSICAL COURIER'S Berlin office were Mrs. Frank Rigdon Williams, of Toledo, Ohio, who has finished her pianistic studies and will soon return to the United States; Miss Mary A. Bochu, from Monroeville, Ohio; Arthur M. and Mrs. Abell, who will be heard in concert here to-night; Royal Musikdirector Traugott Ochs, from Guben, who would like to get the conductorship of the New York Liederkrantz and who would surely not be a bad man for the place; Mrs. Max Liebling and Miss Estelle Liebling, who are on the point of returning to New York, and Clarence Eddy, who will give a concert here on the 31st inst. at the Philharmonic. O. F.

## A Pupil of Miss Priestly.

Miss Grace Doherty, who played at the Aquinas Literary Society reception last Saturday, is a pupil of Miss Sophia Priestly.

## Charlotte Maconda.

Of Miss Maconda's recent appearance at the Arion Society the *Evening Telegram* says:

Miss Maconda, soprano, sang the "Indian Bell Song," from Leo Delibes' opera "Lakmé," with great brilliancy. The number was admirably suited to her clear, bell like voice.

## Ernest Gamble.

Mr. Gamble appears with the Mozart Club, Pittsburg, in Carnegie Hall, April 22. He has just returned from an extensive trip South. The San Antonio (Tex.) *Daily Express* says:

It is difficult to write of Mr. Gamble without dealing in the superlative, for the graceful, unaffected manner, the glorious voice and the rare gift of feeling united to make his efforts among the greatest pleasures of the evening. Possessed of a voice uniting sympathetic quality with great power and range, he holds his audience by the consummate mastery of these qualities and the keen appreciation of the spirit of the music. So clean cut and so clear was his enunciation that in the farthest corner of the hall every syllable was perfectly distinct. The abandon and fire, the bravado and tenderness of his first song captured the audience completely.

## A Quartet of Rare Instruments.

AN impromptu musicale was recently given at the home of August Gemünder, of August Gemünder & Sons, the violin makers and importers. The musicians who took part in this delightful affair were Karl Feininger and wife, Carl Venth, Frederick Kircher, Max Droge, Carl Muller and Christian Diercks.

On this occasion a quartet of stringed instruments, composed by Mr. Feininger some years ago, was given entire for the first time in this city. With the exception of the last number, it was played by the Dannreuther Quartet before the New York Manuscript Society. At Mr. Gemünder's its merits were charmingly brought out by Messrs. Feininger, Venth, Kircher and Droge. It was pronounced a remarkably beautiful and original composition of its kind.

The instruments used in playing it constituted the Stradivarius Quartet, one of the two sets that won highest honors at the World's Fair, in Chicago. The same character of tone exists alike in the violins, viola and 'cello—sonorous, mellow and sympathetic. This set is regarded as unequalled for ensemble work. It will probably be used in several of the chamber concerts given next season by the Kneisel Quartet.

August Gemünder, himself a violinist of marked ability, values the instrument at \$5,000.

## "The Times" and Georg Liebling.

THE London *Times*, one of the greatest newspapers of the world, speaks in the following terms about the playing of the great German pianist, Georg Liebling, at his recitals, given in London during the past season:

A piano recital was given in St. James' Hall yesterday afternoon by Herr Georg Liebling, who possesses a fine touch and an amount of technic which in any other days than our own would seem prodigious. Beethoven's "Waldstein" sonata was ably given. The player is at his best in Chopin's music, and as a matter of fact the G minor ballade of that master was the best thing in the recital. It was played with infinite grace, charm and poetry, and without exaggeration of any kind. The Polonaise in A flat was encored, and a transcription of Jensen's "Murmelndes Lüftchen" given. The complete set of a Fantasiestücke by Schumann (op. 12) was played with great intelligence. In "Traumeswirren" the player was at his best. The recital finished with a concerto by Herr Liebling himself. The work has many effective passages of display and its most taking movement is an andantino in Grieg's manner.

Liebling is a pianist who certainly improves on acquaintance, satisfactory though his previous appearances have been. At his third recital in St. James' Hall yesterday afternoon he was heard to great advantage in Schubert's "Wanderer" fantasia, which he played with fine vigor and intelligence. Beethoven's "Andante Favori" was very neatly and quietly played, and Chopin's "Andante Spianato" and the polonaise were given with a judicious mixture of delicacy and bravura. What was originally intended to be the last of Herr Georg Liebling's piano recitals was given in St. James' Hall on Monday afternoon, but the pianist's success has apparently been so great that he is to give further recitals. At the recital under notice Herr Liebling played Beethoven's D minor Sonata (op. 31), in which he exhibited the most praise-worthy restraint. His performance of the slow movement was poetical and almost beautiful, while the finale was given very neatly and brilliantly. A group of pieces by Chopin included the B minor scherzo, which was brilliantly rendered, and the Barcarolle, so well played that many of the audience would have liked its repetition.

At his fifth piano recital, given before a large audience in St. James' Hall, Liebling devoted himself to Beethoven's four sonatas, ranging from op. 27 to op. 57, together with the fine "Eroica" variations. Of the works chosen all were played with intelligence and musicianship. The player's brilliant execution was displayed in the "Waldstein."

The high reputation established by this clever pianist was decidedly enhanced at his Chopin recital given on

Thursday afternoon in St. James' Hall, when a sufficiently representative program of the Polish master's most characteristic works was played with taste, brilliance and intelligence. In one or two passages, such as the close of the ballade in G minor, perfect clearness was sacrificed to pace, but the fault is one to which many of the greatest pianists are liable, and it was more than compensated by the poetical expression and the nicety of phrasing which was manifested throughout. The program contained the beautiful fantasia in F minor, admirably played in all respects; the ballades in G minor, A flat and F minor, the scherzos in B minor and B flat minor, and the polonaise in A flat, so that although many classes of the composer's work were left untouched, the pieces chosen included a very large proportion of those which are justly regarded as his masterpieces.

For the last recital of his series Herr Georg Liebling gave a concert with orchestra. As a principal attraction was given his own concerto in A major, an arrangement of which for two pianos figured in the program of his first recital some months ago. As a first-rate orchestra had been engaged to play, under the conductorship of Mr. Stanford, it may be imagined that the effect of the composition was far greater than before. The first movement contains several points of interest, and its cadenza and animated coda are decidedly successful; the Grieg-like andantino, which is explained in the analytical program as representing a dialogue of lovers walking by a stream, is very melodious, and the finale, in polonaise measure, is brilliant enough to suit the tastes of all hearers. The work was excellently played and accompanied, and in Liszt's E flat concerto both soloist and orchestra were heard at their best. The rest of the program, with the exception of the overture to "Coriolan," of Beethoven, played at the beginning, consisted of a group of smaller composition by the concert-giver, and included a graceful "Suite à la Watteau," with a remarkably pretty "Idylle," and another compliment to Grieg in a section entitled "Noce de Village." A prelude in D flat has a good deal of charm, and an "Octave Study" was played with such virtuosity that it was encored and repeated.

## New York State M. T. A.

(BINGHAMTON (BROOME COUNTY) SECTION.)

THAT the music-folk of the "Parlor City" are wide-awake and alive to the importance of the coming meeting, June 28, 29 and 30, is evident from the following, culled from the *Chronicle*:

The meeting held on Thursday evening at the Y. M. C. A. rooms for the arrangements to be made for the coming convention of the Music Teachers' Association was very largely attended. \* \* \* Miss Angie Benson, vice-president of the association, read an interesting paper on its aims, and urged the co-operation of all musicians to make the coming convention a success. \* \* \* Miss Benson paid a graceful compliment to ex-Mayor George E. Green, who is chairman of the local executive committee, to whose hospitable endeavors Binghamton will again have the pleasure of greeting the musicians of the State. Miss Benson said: "Mr. Green has offered his most hearty support in every way and we all know what an offer like that means." \* \* \* Miss Benson spoke of the rich treat given us last summer, and made the convention one of such rare enjoyment, and in conclusion urged all present to do everything in their power to further the interests of the association. Miss Kate Fowler followed the address with a fine rendition of Rubinstein's "Kamenci-Ostrow," and gave a delicious valse of Chopin for an encore. The Binghamton Symphony Orchestra then gave their second selection, a Haydn symphony, which although very difficult and ambitious was well rendered. Mrs. Rice sang a suite of three songs by White very artistically. Miss Georgiana Booth played a brilliant waltz of Wieniawski, and Miss Ely and Miss Ricks closed the program with a Beethoven movement as a piano duet. Ed. Weeks made a short address and Prof. Cogswell also spoke of the necessity for harmony and unity among singers, and spoke of the cordial welcome he had received coming here as a stranger. The next section meeting will occur April 21.

## Pupils of Mr. Sinsheimer.

Bernard Sinsheimer will give a concert with his pupils at Steinway Hall, Friday, April 22.



# BOSTON IN DETAIL

BOSTON, April 9, 1898.

**H**OLY WEEK was generally observed in the musical set, thereby giving concertgoers time for rest and reflection. Very little of interest will there be to record for the past week.

The Symphony concerts brought Madame Jacoby, and she conquered all by her grand voice and magnificent stage appearance.

All interest is centred in "The Redemption," with its great cast of singers, and the fact of its being Mr. Zerrahn's last appearance as conductor of the Handel and Haydn Society. Thus will close the eighty-third season of this veteran club.

Saturday next we will be treated to an unusual performance of quartets by the four celebrated soloists, Ysaye, Marteau, Lachaume and Gérardy.

The eighth and last concert this season by the Kneisel quartet occurs this week.

We will have a season of English opera beginning on Easter Monday evening, which will be somewhat reminiscent of the old Castle Square Opera Company.

\* \* \*

The last concert for this season of the Cecelia Club will be given in Music Hall, on Wednesday evening, the 27th. The work to be performed is Sir Arthur Sullivan's "The Golden Legend," which was given by the Boston Oratorio Society in May, 1887.

The soloists will be Miss Trebelli, soprano; Miss Gertrude Edmunds, contralto; Evan Williams, tenor; Max Heinrich, bass, and Sullivan Sargent, bass. A large orchestra from the Symphony will assist under the direction of B. J. Lang.

\* \* \*

Miss Gertrude Miller, a very winsome girl, with a charming soprano voice, will give a recital at Chickering Hall, Tuesday afternoon, April 26.

Miss Miller will be assisted by Miss Edith MacGregor Woods, contralto; Van Raalte, violinist, and Miss Lida J. Low, accompanist. The following is the program:

Duet, Indian Song.....	Vogrich
Miss Miller and Mrs. Woods.	
Non temer amato bene.....	Mozart
Violin obligato.	
Miss Miller and Mr. Van Raalte.	
Five Songs from Jessie set.....	Von Fielitz
Mrs. Woods.	
Si mes vers avaient des ailes.....	Hahn
Psyché.....	Thomas
Spring.....	Henschel
Miss Miller.	
Qui brule d'amour.....	Tschaikowsky
Amour viens aider.....	Saint-Saëns
Hai luli.....	Coquard
Mrs. Woods.	
Thy Beaming Eyes.....	MacDowell
Valentine.....	Schlesinger
Spring.....	Hawley
Miss Miller.	
Duet, Lakmé.....	Délibes
Miss Miller and Mrs. Woods.	

\* \* \*

Miss Emma B. Warren, who has taught for the past three years in the piano department in the Walnut Hills School at Natick, made quite an excellent impression at Miss Lena Little's pupils' concert last week, in the new role of singer.

Her voice is a pleasing quality of soprano, and with unusual musical ability to help her along, she seems quite promising. Miss Warren will sing at the Shawmut Avenue Church in a concert on Monday evening.

John Horner, who has been singing for the past three

years in light opera, has decided to devote himself to concert and oratorio work, and will locate in Boston.

Mr. Horner has a fine basso-cantante voice, and will be a welcome addition to our list of artists. He has accepted a position in the quartet at Dr. Plumb's church for the coming year.

E. E. Truette will give an organ recital at Manchester, N. H., Wednesday, April 13, in which he will have the assistance of Miss Aagot, Lunde, contralto, and J. J. Turner, baritone, in the following program:

Overture to Stradella.....	Flotow
Mr. Truette.	
O Redeemer Divine.....	Gounod
Miss Lunde.	
Andantino.....	Chauvet
March of the Magi Kings.....	Dubois
Toccata.....	Dubois
Mr. Truette.	
Glory to Thee, O God!.....	Gounod
Mr. Turner.	
Cradle Song.....	Spinney
Canzonetta.....	Marshall
Finale.....	Truette
Mr. Truette.	
Behold, I Stand at the Door!.....	Jude
Miss Lunde.	
Schiller Festival March.....	Meyerbeer
Mr. Truette.	

\* \* \*

Mrs. Caroline Shepard has had a busy season, and the recent engagements filled by this popular soprano bespeak a growing demand for her services throughout New England. She sang with much success at the recent festival at Whittinsville, under the auspices of the Whittinsville Association, when the "Hymn of Praise" was given.

The Whitefield (N. H.) festival, which has just closed, engaged her for solo parts, and she will sing in "Don Munio" with the Choral Society of Clinton, Mass., this week, and at a concert in Weymouth, given by Miss Dean.

\* \* \*

Mrs. Etta Edwards, the voice teacher, has just opened a handsome studio in the Steiner Building, the step being necessitated by the steady increase in her list of pupils. Mrs. Edwards is making a most satisfactory position for herself in musical circles. She was a student with Delle Sedie, Paris, and Randegger, London. Mrs. Edwards will make her usual European trip this season, starting the latter part of next month for further study in Paris. Miss Helen Wetmore, one of Mrs. Edwards' pupils, will give a recital Thursday evening at the studio.

\* \* \*

C. L. Staats will have charge of the Burlington (Vt.) May festival, which takes place May 19 and 20.

\* \* \*

The Brockton festival will open on April 25 with "Elijah," soloists, Mrs. Jennie Patrick Walker, soprano; Miss Gertrude Edmunds, contralto; Mr. J. C. Bartlett, tenor, and others.

\* \* \*

The pupils of E. E. Truette will give an organ recital at Mr. Truette's studio on the 14th inst., and the appended program will be given:

Toccata and Fugue in D minor.....	Bach
Mrs. Alfa L. Small, Chelsea.	
Finale in G.....	Truette
Mrs. H. G. Locke, Lexington.	
Andante in A flat.....	Dunham
C. E. Naylor, Methuen.	
Sonata in F minor.....	Mendelssohn-Bartholdy
Miss Laura Henry, Watertown.	
Serenade.....	Schubert
Fred G. Moore, Boston.	
Fiat Lux.....	Dubois
Miss Gertrude L. March, Worcester.	
Grand Choeur in A flat.....	Salomé
Mark H. Rogers, Boston.	
Offertoire in D flat.....	Salomé
A. J. Brown, Lynn.	
Grand Choeur in D.....	Guilmant
Miss Myrtle Clara Peterson, East Weymouth.	
War March of Priests.....	Mendelssohn-Bartholdy
Milan F. Bennett, Malden.	

The Dorchester Symphony Society gave their fourth concert in Winthrop Hall last night. To say that the orchestra has improved inadequately expresses the rapid progress the active members have made under their

leader, Mr. Charles McLaughlin. The symphony (Schubert's in B minor) was a surprise to all, being played with an unusual breadth of expression and, something rare in amateur orchestras, in almost perfect harmony.

\* \* \*

Mr. and Mrs. Emil Paur were at home to a few friends on Friday evening, and a very informal and delightful program of cantillations were given by Frangcon-Davies, accompanied by Mr. Paur.

Mr. Davies has met with encouraging success in this new line of artistic work, and is very enthusiastic over the results of his friend Stanley Hawley's musical settings for familiar poems. Those given on this occasion were:

Lorraine, Lorraine, Lorree.....	Kingsley
Riding Thro' the Broom.....	White Melville
A Ballad of Hell.....	Davidson
The Story of a Faithful Soul.....	Proctor
In the Round Tower.....	Rossetti
The Bells.....	Poe

Not the least of this interesting program was that part contributed by Mr. Paur, for his conception of the weird, dramatic music was intensely convincing.

Among those who were so fortunate as to be present upon this occasion were: Mr. and Mrs. Alexander Steinert, Mr. and Mrs. B. Woolf, Mrs. John L. Gardner, Miss Lena Little, Clayton Johns, Philip Hale, Carl Faeltner and C. M. Loeffler.

SOPHIA MARKEE.

## Shannah Cummings.

The following are some of Shannah Cummings' engagements:

April 13, Hoboken, N. J.; April 14, Scranton, Pa.; April 20, Dansville, N. Y.; April 23, Mendelssohn Hall, N. Y.; May 5 and 6, Springfield Festival, Springfield, Mass.; May 7, Philadelphia, Pa.; May 24, Oratorio "Elijah," Paterson, N. J.

## A Song Recital.

The fifth of a series of song recitals was given in Association Hall, Boston, April 6, by Miss Marguerite Hall, Victor Harris at the piano. "Music, When Soft Voices Die" and "The Blackbird," by Victor Harris, were both well received. The program was as follows:

Sacred Song—Vergissmeinnicht.....	Bach
La Bella Calandrina.....	Jomelli
The Little Red Lark.....	Old Irish
Three Bergerettes of the 18th Century.	
Von Ewiger Liebe.....	Brahms
Vergebliches Ständchen.....	Brahms
So willst du des Armen.....	Brahms
Malgré L'Eclat.....	Henschel
Morning Hymn.....	Henschel
From In a Persian Garden, by Lehmann—	
Ah, not a drop that from our cups we throw	
The worldly hope men set their hearts upon	
Music, When Soft Voices Die.....	Harris
The Blackbird.....	Harris
Strew Poppy-Buds.....	Farwell
O Ships That Sail.....	Farwell

## Antoinette Trebelli in Boston.

APOLLO CLUB CONCERT, MARCH 23.

Miss Trebelli sang the "Mignon" Polonaise, "Solvejg's Song," by Grieg, and the "Sweet Bird of Winter." Miss Trebelli has a voice of great beauty and she used it last night with, for the most part, consummate art. Such a soprano as hers, clear and flexible and possessing at the same time a rich fullness, is not often heard. She has the true dramatic instinct, too, yet she is never so mastered by it that she loses self control for an instant. However, her highest tones are always musical and she uses them with great freedom.—Boston Daily Advertiser.

APOLLO CONCERT, MARCH 23.

The Apollo Club has a knack of inviting to assist at its concerts veritable artists, singers, musicians of the first order, and Miss Trebelli is one of the few singers who could meet the exactions of an Apollo Club audience. Like Siloti, the Russian pianist, she seems to have no mannerisms of technic. She is simplicity itself. You hear the voice unaffected, untrammelled, you can almost see the art of singing laid bare, so sincere, so simple is Miss Trebelli's method. It matters not whether it be the "Mignon" Polonaise, the Grieg gem or the dainty, infectious laughing song which she graciously sang after her double number, the result is the same, natural, beautiful tones and musical vocalism of the old-fashioned school, which knows not barbarous attack or elaborate delivery. It is a pleasure to be able to listen to such singing.—Boston Transcript, March 24, 1898.



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**Genevieve Weaver**  
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CINCINNATI, April 9, 1898.

THE third and last chamber music concert of the season by the College String Quartet on Saturday evening, April 9, in the Odeon, presented the following program:

Quartet No. 10, in G major.....Haydn  
 Quartet, op. 41, in A major.....Schumann  
 Trio No. 5, op. 70, in D major.....Beethoven

The string quartet work in general showed careful study and preparation. There were many strong points in this interpretation of the Schumann quartet, which is a wonderful composition, full of the life of poetry and human emotion. A classic gem in its musical treatment was the "Adagio Molto," and it was beautifully played. Mr. Marien showed his usual energy and spirit as first violin. The proportion in the quartet is a good one—the second violin of George Dasch asserting itself well, and the viola of Richard Schliwen maintaining a firm, noble tone; while the 'cello of Mr. Mattioli is never behind in musical quality of tone. But, while the quartet is gradually ascending the scale to high merit, it seems to lack as yet the required degree of finish. There are no rough edges, but there is no rounding out. The quartet does not seem to have time enough to devote to rehearsals and assiduous preparatory work. It is too redolent of the classroom and its drudgery. The ensemble is wanting in smoothness. The best number came last—the Beethoven trio, in which Edward Ebert-Buchheim took the piano part. He proved himself a thoroughly equipped ensemble player, having a good understanding of the requirements of Beethoven. He is particularly clear in his style and shows intellectual grasp.

The thirteenth May Musical Festival will be held at Music Hall, commencing Tuesday evening, May 24, and closing Saturday night, May 28. There will be five evening concerts, one on each evening of the festival, and two afternoon concerts, on Wednesday and Saturday. The great choral works will be performed at the evening concerts. The afternoon concerts will be devoted to orchestral work, and to solo numbers by some of the artists engaged for the festival.

This festival will be the twenty-fifth anniversary of the first one given in Cincinnati in 1873, and what was then regarded as an experiment by the promoters has become one of the permanent institutions of the city. The choral works include Berlioz's "Damnation of Faust," Bach's "Eine Feste Burg," Grieg's "Olaf Trygvasson," Beethoven's "Missa Solennis" (given twice in 1880, the popular demand requiring its repetition), Schumann's "Paradise and the Peri" and portions of Wagner's "Flying Dutchman" and "Parsifal."

The auction sale of reserved seats to those holding subscribers tickets only will commence Tuesday, May 3. Single seats on sale, beginning May 12, at the John Church Company. The programs for the seven concerts will be as follows:

TUESDAY EVENING, MAY 24.

BERLIOZ.

The Damnation of Faust (a dramatic legend in four parts.  
 Marguerite, Miss Macintyre; Faust, Ben Davies;

WM. H. **RIEGER**,  
 TENOR.

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Mephistopheles, David Bispham; Brander,  
 Joseph S. Baernstein; Chorus and Orchestra;  
 Chorus of Boys.  
 Intermission between the second and third parts.

WEDNESDAY EVENING, MAY 25.

Chorale and Chorus from The Reformation Cantata.....Bach  
 Chorus, Organ and Orchestra.

Scena and aria, Wie nahte mir der Schlummer (Der Freischütz).....Weber  
 Miss Macintyre.

Symphony No. 2, D major, op. 73.....Brahms

Overture, Nature, op. 91.....Dvorák

Aria, Prayer (Tannhäuser).....Wagner  
 Miss Macintyre.

Scenes from Olaf Trygvasson, op. 50.....Grieg

The Voelva, Miss Gertrude May Stein; A  
 Woman, Mrs. Corinne Moore-Lawson; A  
 Sacrificer—High Priest, Joseph S. Baernstein.

Chorus and Orchestra.

THURSDAY EVENING, MAY 26.

BEETHOVEN.

Symphony, No. 5, C minor, op. 67.  
 Missa Solennis, D major, op. 123.

Miss Macintyre, Mrs. Josephine S. Jacoby, Ben  
 Davies, David Bispham; violin, L. Kramer;  
 Chorus, Orchestra and Organ.

FRIDAY EVENING, MAY 27.

SCHUMANN.

Symphony No. 4, D minor, op. 120.  
 Introduction, Allegro, Romanza, Scherzo, Finale.

Paradise and the Peri, op. 50.  
 Mrs. Corinne Moore-Lawson, Miss Helen

Wright, Miss La Nora Caldwell, Miss Gertrude May Stein, Mrs. Josephine S. Jacoby,  
 Ben Davies, George Hamlin, David Bispham,  
 Joseph S. Baernstein, Chorus and Orchestra.

Intermission after the first part of Paradise and the Peri.

SATURDAY EVENING, MAY 28.

WAGNER.

The Flying Dutchman—  
 Overture.

Recitative and aria, The Term's Expired.  
 Spinning Chorus and Ballad.

Duo, Like to a Vision.  
 Senta, Miss Macintyre; Mary, Miss Gertrude

May Stein; the Dutchman, David Bispham.  
 Chorus of Women's Voices and Orchestra.

Parsifal—  
 Vorspiel.

Good Friday's Spell.  
 Funeral Procession and Glorification.

Parsifal, Ben Davies; Amfortas, David Bispham;  
 Gurnemanz, Joseph S. Baernstein.  
 Chorus and Orchestra.

WEDNESDAY MATINEE, MAY 25.

Symphony, B minor (Koechel, 550).....Mozart

Recitative and aria (Jephtha), Walt Her, Angels..Händel

Overture, Coriolanus.....Beethoven

The Three Gypsies.....Liszt

Violin obligato by L. Kramer.  
 Mrs. Josephine S. Jacoby.

Tone Poem, Thus Spake Zarathustra.....Strauss

Werblieder (Trial Songs, Die Meistersinger)....Wagner  
 Ben Davies.

Symphonic poem, Les Eolides.....César Franck

Aria, Der Hirt auf dem Felsen.....Schubert

Clarinet obligato by J. Schreurs.  
 Mrs. Corinne Moore-Lawson.

Invitation to the Dance.....Weber  
 (Orchestration by Felix Weingartner.)

SATURDAY MATINEE, MAY 28.

Overture, Academic Festival.....Brahms

Aria, An Jenem Tag (Hans Heiling).....Marschner  
 David Bispham.

Symphonic suite, Scheherazade, op. 35..Rimsky-Korsakoff

The Sea and Sinbad's Ship.

The Narrative of the Calender Prince.

The Young Prince and the Young Princess.

The Festival at Bagdad. The sea. The ship  
 goes to pieces on a rock surmounted by the  
 bronze statue of a warrior. Conclusion.

Aria, L'altra Notte (Mefistofele).....Boito  
 Miss Macintyre.

Overture to a comedy (Prodana Nevesta).....Smetana

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Next Regular Afternoon Musical

MONDAY, APRIL 25,

3 P. M.

Romanza, La Giaconda.....Ponchielli

Symphonic poem, Le Rouet d'Omphale.....Saint-Saëns

Cavatina Roberto.....Meyerbeer

Festival March and National Hymn.....Hugo Kand  
 Chorus and Orchestra and Organ.

Frank Van der Stucken, dean of the faculty of the College of Music, returned to his duties at the College of Music on Tuesday last, after an absence of nearly a week.

In regard to the rumors current, both here and in the East, as to Van der Stucken's succeeding the late Anton Seidl the genial dean and director of the Cincinnati Symphony Orchestra said:

I was approached on the subject by several members of the Philharmonic, as well as several of the Liederkranz Society. You see, Mr. Zoellner, the present director of the Liederkranz, is going to leave, and the idea is to combine the two functions in one man—the conductorship of the Philharmonic and of the Liederkranz Society. These matters cannot be definitely settled until the next meeting of the board of directors. Of course I cannot tell what they will do. It is premature, and if the position were offered me, you see, I am under contract here for three more years, and I am well satisfied. I do not think that the board of directors of the Orchestra Association would be willing to release me from my contract.

On Monday evening, April 4, an organ recital was given in Sinten Hall by Joseph P. Donnelly, assisted by Miss Blanche Gould Ebbert, pianist, and Miss Katherine Hart, vocalist, all of the Auditorium School of Music. Mr. Donnelly proved himself a performer of artistic proportions. He exercises good taste and judgment in registration; commands an easy use of the pedal and plays in a musicianly manner. Miss Ebbert played with a clear technic. Miss Hart has a soprano voice of good material and is learning how to use it.

Miss Alice Hardeman has arranged a unique feature in her next lecture-musical, entitled "The Unknown Program," for the improvement and entertainment of the Chaminade Club. She will play from memory short selections from twelve composers, viz.: Haydn, Mozart, Bach, Händel, Beethoven, Chopin, Schumann, Schubert, Chaminade, Grieg, Wagner and MacDowell. Each student will guess the composer and write the name on numbered cards. It will not be a test of memory, because the selections will be made purposely from unfamiliar compositions, but it will test the hearers' ability to recognize the distinguishing characteristics of different composers. The student who guesses the greatest number will receive the prize, a beautifully bound copy of Mendelssohn's "Songs Without Words."

The prize cantata, "Bel and the Dragon," was given a very complete and quite a satisfactory performance on Monday night, April 14, at the Forest Avenue M. E. Church, Avondale, under the auspices of the ladies of that church. The chorus consisted of some thirty voices, that had been well trained, under the direction of Mr. H. W. Crawford, of the well-known firm of Smith & Nixon Piano Company, West Fourth street. The chorus was assisted by a select orchestra. Several of the choruses were sung with energy and musical quality. Mr. Crawford deserves credit for his work.

At the regular meeting of the Jubilee Sängerkfest executive board on Wednesday last the music committee, through its chairman, Rev. Hugo Eisenlohr, reported the selection of the following mass choruses for the evening concerts:

With orchestra—  
 Festhymne (Festival Hymn).....Sitt

Auszug der Kreuzfahrer (Crusaders).....Filke

Gelobniss (Warrior's Vow).....Seyffardt

Der Blinde Koenig (Blind King).....Parker

A Capella—  
 Soldatenbraut (Soldier's Bride).....Spridel

Singe, du Vogelein, Singe (Sing, Sweet Bird).....Baldames

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Es steht eine mächtige Linde (The Linden Tree) Pache  
Frühling am Rhein (Spring on the Rhine) Breu  
Volkslieder—  
Schwertlied (Sword Song) Weber  
Frühlingsklage (Das Mailuefterl) (Spring Lament) Kreipl  
Die Nacht (All Through the Night) Wallisches Volkslied  
Da die Stunde kam (When the Hour Draws Nigh) Menge  
Wenn nicht die Liebe war (Wer't Not Forlorn) R. Kieserling, Jr.

The opening concert will be in the nature of a reception, and the prize composition will be performed on that evening.

A very enjoyable students' recital was given at the Conservatory of Music on Saturday afternoon, April 9, when the following program was performed:

Spring Song ..... Ritter  
The Happy Child ..... Ritter  
Dance, op. 190, No. 3 ..... Wolff  
At the Dawn ..... Sartorio  
The Little Gem Waltz ..... Sartorio  
Song—Goodbye ..... Tosti  
Concerto, A major, first movement ..... Mozart  
Hoffnung ..... Lichner  
Song—Because I Love You, Dear ..... Hawley  
Gavotte, D major, for two pianos ..... Pirani  
Vocal Duet—The Merry Maidens ..... Rubinstein  
Barcarolle, A flat major ..... Jensen  
Four Etudes, from op. 29 ..... Bertini  
Song ..... Mendelssohn  
Sonata, F major, first movement ..... Mozart  
Vocal Duet—The Birds ..... Rubinstein  
Concerto, op. 21, F minor ..... Chopin  
Allegro vivace.  
(Orchestral part on second piano.)  
Miss Elsa Bloom.  
Miss Margaret Le Conte.  
Miss Rose McCarthy.  
Miss Ida Wetterer and Miss Therese Berger.  
Miss Alma Haas.  
Miss Elizabeth Brown.  
Miss Maud Stephenson.  
Miss Rosa Webb.  
Miss Carrie E. Willson.  
Miss Sallie Little.  
Miss Josie Berman.  
Miss Helen Handley.  
Master Malvin Irving Haas.  
Ritter  
Ritter  
Wolff  
Sartorio  
Sartorio  
Tosti  
Mozart  
Lichner  
Hawley  
Pirani  
Rubinstein  
Jensen  
Bertini  
Mendelssohn  
Mozart  
Rubinstein  
Chopin  
Miss Eva Wynne.  
J. A. HOMAN.

#### From the Lankow Studio.

New criticisms of Marie van Gelder in a new role have been received. Her last appearance was as Rachel in "La Juive," and the papers have this to say of her:

There was first of all Fr. van Gelder, who as Rachel gave us an artistic representation, which assures her the place of honor among her art-sisters. From the beginning to the end she controlled her voice in this difficult role in a most masterly manner; also in the lyric as well as in the dramatic moments she was magnificent. Her interpretation of the character showed deep sentiment.

#### Hofmann Recital.

Josef Hofmann will give his fourth piano recital next Saturday afternoon in Carnegie Music Hall. The program will be as follows:

Sonata, E flat major, op. 31, No. 2 ..... Beethoven  
In the Night ..... Schumann  
Fable ..... Schumann  
Marche Hongroise ..... Schubert-Liszt  
Fantasie ..... Chopin  
Nocturne ..... Chopin  
Scherzo, B minor ..... Chopin  
Melodie, B major ..... Rubinstein  
Scherzo à Capriccio ..... Mendelssohn  
Serenade Slave ..... J. Hofmann  
Rhapsodie Española ..... Liszt

#### Musical Stenography.

AN interesting exhibition, and one that has since caused much flattering comment to be bestowed on the instructor, was given on Tuesday afternoon, March 22, by Miss Mary Fidelia Burt in her studio in Carnegie Hall. The exhibition in some ways was unique, but it succeeded in showing what practical results are attained by the Galin-Paris-Cheve method of sight reading, ear training and musical stenography. Miss Burt has given so much time and deep study to the method that she is in every way capable for the position she holds, that of sole representative in Greater New York of the Philadelphia and Paris schools.

Miss Burt began by briefly sketching the history of the method. She called attention to the fact that it has been indorsed by Rossini, Berlioz, Gounod, Ravaissou, Godard, Guilmant, Gevart, Fauré, Coppée and numberless others high in literature, science and art; that it has been authorized by the Ministers of Public Instruction in France,



MARY FIDELIA BURT.

Belgium and Switzerland; adopted in the high schools of Paris, and has received gold medals at a number of universal exhibitions.

Miss Burt then made some explanatory remarks while a class of children (nine months' study) and of adults (four and a half months' study) supplied the illustrations. In many ways remarkable was the work of two little girls, Marion Luyster and Winifred Marshall, who took down from dictation with perfect exactness most difficult syncopated time, and what was more interesting still, a hymn, which was resung from the stenographic notes.

The entire program was as follows:

INTONATION—Singing at sight and at random any interval in major and (prepared) chromatic modes.

#### TWO PART WORK.

Singing at sight and at random an improvised duet in the major minor and (prepared) chromatic modes.

#### THREE PART WORK.

Singing at sight and at random an improvised trio in the major, with modulation to adjacent major and minor keys.

From dictation, taking down in musical stenography any interval in the major and (prepared) chromatic modes.

TIME—From dictation, taking down in musical stenography in stationary language most difficult syncopated time. Two notes to a beat. Afterward to be transcribed into staff notation.

Singing difficult syncopations in mixed time of two notes, three notes, four notes and six notes to a beat.

STAFF—Singing at sight from staff in any of the fifteen major keys. Singing duets from staff in any of the fifteen major keys. Singing in three parts from staff.

MUSICAL STENOGRAPHY—As it is played, taking down in musical shorthand, in time, two parts of a hymn selected at random by a stranger in the audience from a hymnal of over 400 pages. It will then be resung from the stenographic writing and verified by audience.

Duet—"Song of the Birds" (Lied der Voglein)—Rubinstein.

#### Miss Dutton's Waldorf Musicale.

NOTWITHSTANDING the "young winter" of last Tuesday morning, a goodly company of people gathered in the small ballroom of the Waldorf to enjoy the very varied program arranged, the participants being Miss Jennie Dutton, soprano; Miss Lillian Littlehales, 'cello; Mr. William Lavin, tenor; Mr. Reinhold Herman and Mr. F. W. Riesberg, pianists. The opening numbers were from Liza Lehmann's "In a Persian Garden," in this order: Duet, soprano solo, tenor solo and duet.

The mysterious, dramatic effect of certain portions was exceedingly well brought out, the voices blending beautifully, whether in forte or piano. Miss Dutton's singing of "In Autumn" was full of darkest woe. The organ, naturally of bright timbre, was here unutterably sad! Her broad, sustained singing of Mr. Herman's peculiar, Indian "Dinja" was also mightily effective. The two manuscript songs by Mary Knight Wood, with 'cello, are fluent, refined character pieces, the latter, "At Dawn," especially suiting Miss Dutton's voice and style, the 'cello part played most sympathetically by Miss Littlehales.

This young woman played a romance by her teacher, Dinelli, an Italian-Englishman, with fervor and grace; it is refreshing to hear a new 'cello-andante once in a while, especially one of such merit and originality. The Popper Tarantelle went with much swing and bravura, and won the artist a hearty recall. Mr. Lavin was in particularly good voice in the songs: "Aimons Nous," Saint-Saëns; "Rondel de L'Adieu," De Lara; "Priez, Aimez, Chantez," Greggh, and he united with Miss Dutton in the last number of the following four duets by Cowen: "Edenland," "The Boy and the Brook," "On Her Lover's Arm She Leant" and "The Fountains Mingle with the River."

The piano accompaniments—and most of them were not easy—were in the hands of Mr. Herman and Mr. Riesberg.

#### Mlle. Helene Noldi.

Mlle. Noldi has just been engaged through Thomas & Fellows, of Carnegie Hall, for a tour of the Southern States, during the month of May, under the direction of Atkinson & Co. Mlle. Noldi has a fine dramatic soprano voice, and has recently arrived in this country.

#### Ysaye—Bloodgood—Sobrinio.

A magnificent program was given last Monday in Minneapolis under the auspices of the Institute of Arts and Science. Ysaye, the celebrated Belgian violinist, assisted by Katherine Bloodgood, the well-known contralto, and Carlos Sobrinio, the Spanish pianist, furnished the program.

## Return of the Great Dutch Pianist

# SIEVEKING.

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Direction, Victor Thrane,

DECKER BUILDING, 33 UNION SQUARE, NEW YORK.





BUFFALO, N. Y., April 5, 1908.

**M**USICAL doings in Buffalo during the latter part of Lent are usually at a standstill; choir preparations for Easter are the most common topic of musical gossip. Last week, however, was an exception, inasmuch as we had one night of German opera under the direction of Walter Damrosch, and one lecture from your distinguished townsman, Henry E. Krehbiel.

The lecture occurred first. The date was March 28. The subject of the lecture, "Richard Wagner and his Art Work." I do not know of any one musical affair in Buffalo that has excited so much pleasurable comment. It has been a source of more talk and praise than the proverbial nine days' wonder.

Mr. Krehbiel was so charming in manner, so interesting in his text, so convincing in his statements, that his audience not only felt that they had been pleased, but they also have the gratification now of realizing that they listened to a most instructive lecture. The piano illustrations were played by Miss Marie F. McConnell. The best news which I can add in connection with this affair is that Mrs. E. M. Berlin, who managed this lecture so successfully, has engaged Mr. Krehbiel for a course of three lectures to be given early in the fall. This shows very definitely what a favorable impression Mr. Krehbiel made. Mrs. Berlin has had dozens of people registering with her now for the fall series. Mrs. Krehbiel has also been engaged to sing the vocal illustrations and Miss McConnell to play the piano numbers for the next lectures.

Mr. Krehbiel was the guest of honor of the Scribblers the day he was in Buffalo. The Scribblers is a club of women who are, or have been, engaged in newspaper work. The club sent invitations to many of the musicians to meet Mr. Krehbiel, an opportunity which was eagerly embraced.

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The opera which Mr. Damrosch chose for presentation here was "Tannhäuser."

The choir of the Central Presbyterian Church gave an Easter song service April 4, under the direction of Angelo M. Read, when the following program was given:

Organ, Marche aux Flambeaux.....	Guilmant
Anthem, Holy Father, Prince Divine	
(new).....	Angelo M. Read
Solo, Immortality.....	Shepherd
Offertory, Caprice.....	Guilmant
Solo, Abide with Me.....	Hutchins
Air and chorus, Inflammatus (Stabat Mater).....	Rossini
The Cantata, Christ the Victor (new).....	Dudley Buck

The soloists were Miss Julia Agnes O'Connor, Miss Ida Bernhardt, Miss Vivian Hampson, Mrs. John Nightengall, Allan Campbell, Geo. Webb, N. Biesenthal and Geo. Sinfield. U. S. Thomas presided at the organ.

The cast for "The Grasshoppers," a comic opera, to be given at an early date by the boys of the University of Buffalo Opera Club, is as follows:

Mr. G. Hopper (the unfortunate).....	W. W. Saperston
Miss Grasshopper (his betrothed).....	Charles Hausauer
Mr. Grasshopper (her father).....	H. G. Davis
Maiden Aunt Grasshopper.....	Louis F. Waldo
Naughty Black Bug.....	Guy C. Boughton
Rev. Bumble Bee.....	W. T. Cooper
Noisy Cricket (the herald).....	Mr. Menning
Queen Turkey.....	W. A. Niver
King Turkey Gobbler.....	Dr. F. LeRoy Purdy

Conductor, John R. Purdy; stage manager, George Hager; manager and promoter, Dr. F. LeRoy Purdy.

March 17, Dr. Mooney arranged a pleasant entertainment for the benefit of St. Joseph's Cathedral. The con-

cert was given in St. Stephen's Hall, and included solos by Miss Carbone, Miss Lee, Mr. Phillips, Mr. Dempsey and Mr. Ryan.

Miss Mathilde Raab gave a concert last Saturday evening for the benefit of the Deaconess' Home, at which a cantata, by Graben Hoffman, was sung. Miss Raab added some incidental and connecting music. Those who sang the solos were Mrs. Seelbach, Mrs. Heussler, Mrs. Kerz, Mrs. Henrich, Misses Anna Wagner, Rodenbach, Gertrude Schugens and Mr. Nauert.

News has been received here of the appointment of Louis Adolf Coerne to the post of conductor of the Arion Club of Columbus, Ohio. Mr. Coerne, while he lived in Buffalo, was director of the Liedertafel, and organist and director of the Church of the Messiah. He went to Columbus to fill the position of organist of Trinity Church in that city. His friends here are glad to hear of his success elsewhere.

Joseph Phillips, a popular baritone, is filling an engagement this week, singing the incidental solos at the Passion Play, which is being given at Concert Hall. Mr. Phillips has made arrangements to spend next winter in New York, there to devote his time to study. He has a fine voice, which will repay care and study.

The choir at the Delaware Avenue M. E. Church for the incoming year will include: Soprano, Mrs. Davison; alto, Miss Bixby; tenor, E. C. Pierrepont; bass, C. McCreary; organist and director, Joseph Mischka.

Mr. Henry Hendy has been re-engaged as organist and choirmaster of St. Mary's on the Hill.

Dr. LeRoy Purdy has resigned his position as director of the choir of the First Baptist Church because of professional duties.

The quartet at North Church has been re-engaged for the incoming year. It includes Miss Eugenia Lessler, Miss Lavinia Hawley, E. C. Dietrich, H. D. Kerr, with William Kaffenberger as organist and director.

March 15, an interesting concert was given in North Church parlors by Miss Hoffman, soprano; Miss Walbrige, alto; Mr. Kilhoffer, tenor; Mrs. Robbins, violinist, and Miss Diehl, pianist. The program included:

Violin—	
Albumblätter, No. 3, op. 20.....	Scholtz
Berceuse.....	Renard
Songs—	
The Night Has a Thousand Eyes.....	Foot
German Folk Song.....	Brahms
The Sea.....	MacDowell
Piano—	
Scherzetto.....	Godard
Nocturne, op. 27, No. 2.....	Chopin
Songs—	
The Water Party.....	
In Memem Garten die Nelken.....	
Mailed.....	Brahms
Duet—	
Ye Gay and Painted Fair.....	Haydn
(The Seasons.)	
Trio—	
Memory.....	Leslie
Violin—	
Spiel der Wellen.....	Hollaender
Spring Song (tenor).....	
(Violin Obligato.)	
Duets—	
La Luna Immobile.....	Arrigo Boito
Nearest and Dearest.....	Tuscan Folk Song
Piano—	
Siegmond's Love Song (Die Walkure).....	Wagner-Tausig

William C. Carl, of New York, gave an organ recital here March 14, at the opening of the new organ in the Richmond Avenue M. E. Church. I did not hear Mr. Carl. Those having the affair in charge gave so little attention to the announcement that many who wished to attend did not do so because of uncertainty regarding dates, time, &c.

Arthur Abell's recent letter to THE MUSICAL COURIER from Brussels, in which he wrote of Musin and Mrs. Annie Tanner Musin, was read with pleasure and interest by many Buffalonians. Mrs. Musin was a former Buffalo singer, and while she was Mrs. Annie Louise Tanner she won an enviable reputation as a concert singer. She was, when here, solo soprano of Westminster Church, and later of First Presbyterian Church.

Miss Kathrin Hilke, Evan Williams and Ericsson Bushnell have been engaged for the performance of "Judas Maccabæus," which is to be sung by the Buffalo Vocal

Society in Music Hall May 19. About four hundred singers are members of the chorus, which is under the direction of Angelo M. Read.

I had the pleasure yesterday of listening to a talented young girl play the violin. She is a Miss Margery Sherwin, of Batavia. She studies the violin with Frank Davidson, of this city, and she has been working for seven years. She is now about fourteen. She played an adagio, by Ries and the ballade and polonaise by Vieuxtemps. Her tone is remarkably big and true, and she played with surprising freedom and vigor.

William Gomph and Dr. Edwards, two enterprising young men, have engaged the quartet Ysaye, Marteau, Gérardy and Lachaume for one concert, to be given in Music Hall April 20. I believe they will receive a hearty support from our musicians. Mr. Gomph is the organist of Lafayette Church.

I was very glad to see your editorial paragraph about organ music for the organ. Here is a program of an organ (?) recital published in one of our papers. If you will glance over it you will realize that there is some necessity for calling attention to music proper for the organ:

Marche de Procession.....	Guilmant
Entre Acte.....	Moszkowski
Prelude to Act III. of Lohengrin.....	Archer-Wagner
Gavotte from Mignon.....	Thomas
Funeral March.....	Chopin
La Cinquantaine.....	Gabriel-Marie
Military Overture in C.....	Best-Mendelssohn

This is an exact copy of the program. OBSERVER.

### A Sousa Night.

**T**HE last of the three Sousa Sunday concerts took place at the Metropolitan Opera House on Sunday evening. The entire program was devoted to Sousa's compositions and the house was packed. As usual, Sousa had a great success, and encores were demanded for every number. There was tremendous enthusiasm, and altogether it was a great triumph for the popular band conductor. The following was the program:

John Philip Sousa.....	Conductor
Miss Ada May Benzing.....	Cohtralto
Miss Jennie Hoyle.....	Violinist
Mr. De Wolf Hopper.....	Baritone

And the principals and choruses of the Hopper Opera Company and the "Bride Elect" Opera Company, who have kindly volunteered to sing Sousa's "Stars and Stripes Forever."

Compositions of John Philip Sousa—

Prelude and excerpts from El Capitan.....	1895
Suite, Last Days of Pompeii.....	1892
Value—Queen of the Sea.....	
Song—My Own, My Geraldine.....	
Ada May Benzing.....	
Symphonic Poem—The Chariot Race.....	
Suite—Three Quotations.....	
March—The Bride Elect.....	
Violin Solo—Reverie Nymphalion.....	
Jennie Hoyle.....	
March Song and Chorus.....	The Stars and Stripes Forever
De Wolf Hopper Opera Company.....	

### Dirigenten Gesuch.

**D**ER Deutsche Liederkranz, von New York, sucht bis spätestens Anfang Oktober d. J. einen DIRIGENTEN als Nachfolger von seinem bisherigen nach Leipzig als Universitäts-Musikdirektor berufenen Dirigenten H. Zöllner. Anmeldungen nebst Referenzen, Ansprüchen, &c., sind bis zum 1. Mai d. J. zu richten an "Deutscher Liederkranz, 111-119 East 58 Str., New York."

### Joseph S. Baernstein.

Joseph S. Baernstein has accepted an engagement to sing at two performances of "Parsifal" in Chicago, with Theodore Thomas, on the 20th inst. The baritone will be kept unusually busy until June 1. During the last three weeks he sang no less than twenty-two times.

### Baroness de Packh Sings.

Baroness de Packh sang on Friday night in the Emanuel Church (Lutheran), corner Lexington avenue and Eighty-eighth street. She sang the "In questo tomba oscura," by Beethoven, with emphatic success, to the great delight of the whole congregation. She had to promise to again sing on Easter Sunday, when she will sing "Elizabeth's Prayer" from Tannhäuser.



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"Mr. JONAS is a pianist of indisputable talent; his technique is frank, brilliant, individual, and above all elegant."—PHILIP HALE in the Boston Journal.

"He was applauded with tremendous heartiness and recalled five times."—BEN WOLFF, in Boston Herald.

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## NASHVILLE.

NASHVILLE, Tenn., March 21, 1898.

THE last meeting of the Wednesday Morning Musicales was unusually interesting as most of the numbers on the program were given for the first time in the club. It was a Mendelssohn program, and, with one or two exceptions which were substitutes, the pieces were all from Mendelssohn. The program was:

Piano quartet, Priests' Battle Hymn.....	Athalie
Misses Leay, Hunter, Daniel and McIlwaine.....	
Song, When Thro' the Piazzetta.....	Mrs. Frank Fite.
Piano, Scherzo, E minor.....	Miss Champe.
Song, Bonjour, Suzon.....	Lacombe
Violin, Andante from violin concerto.....	Miss Houston.
Song, He Roamed Thro' the Forests.....	O'Leary
Mrs. John Daniel.....	
Piano duo, Serenade and Allegro Giocoso.....	Misses Leftwich and Hunter.
Song, Ecstasy.....	Beach
Mrs. Armstrong.....	
Piano quartet, Overture to Pingal's Cave.....	Mendelssohn
Miss Price, Mrs. Reeves, Mrs. Street, Miss Daniel.....	

The club members signed their names to the autograph memorial being prepared for presentation to Theodore Thomas, and in which more than forty cities will be represented. This was done with grateful pleasure, as one of the most delightful episodes in the life of the musicale was the Thomas Festival, given here in February, and in which the club had such a large share.

The meeting of the Chaminade Club was a most pleasant one, the ladies presenting good selections and giving them in a very careful and artistic way. As yet no definite line of study has been attempted by this club, but it is constantly working toward its high ideals. The program follows:

Piano, Impromptu, Posthumous.....	Schubert
Miss Eliza Mitchell.....	
Mandolin, Overture Mosel.....	Miss Carrie Morris.
Songs—	
Lay Thy Cheek Against Mine Own.....	Lassen
Pining Flower.....	Rotoli
Miss Mary Mitchell.....	
Piano, Pan, a pastorale.....	Benjamin Godard
Miss Jeanne Hyde.....	
Violin trio with piano—	
Gavotte Enfantine.....	Paszanska
Nocturne.....	Haeghem
Misses Kendrick, Jeck, Traywick and Goodwin.....	
Piano, Am Loretley Fels.....	Raff
Miss Daisy Lenehan.....	

The Musical Literary Club gave a Wagner evening last week, at which a carefully prepared and very excellent program was presented. Selections for piano and for voice from "Die Meistersinger," "Lohengrin" and "Tannhäuser" were given, with analytical readings by Misses Orchard, Braid, Maney, Fisher, Thomas and Martin and Messrs. Starr, Winter and Swenningson.

The Matinee Musicales has given a Beethoven program. The classic spirit is evidently in our midst, and I am glad to note it, for the greatest good we can derive from the cultivation of music must come through these musical organizations, and I rejoice over good, substantial study and efforts at progress, which are so earnest and therefore full of promise.

The May Festival is being thoroughly worked up, and the reports are daily more encouraging. The Chamber of Commerce has indorsed it and is working for it, and the railroads have promised one-fare tickets from points within one hundred and fifty miles of Nashville. This is the right way to prepare for such an affair, and everywhere in the city I find people interested and anticipating much pleasure. One reason there is more general interest is because so many good singers are promised and people here like the vocal art.

I hope to have great things to report of the May Festival, and most devoutly hope it will be a permanent institution.

We are deeply affected by Seidl's death here, for his name was a household word with many. I was impressed with the calm way in which Fate settled forever "Where Seidl would be." It was a question which had been vexing many minds, and about which there had been much surmising, and behold! how quickly, how unexpectedly it was settled, not only for next year, but for all years to come, and how aghast it left us all. Truly, our schemes and plans are of little importance in the presence of such an awful power as that which decided this vexing question.

I voice the sympathy of many sincere and grateful admirers of the brilliant conductor.

March 20, 1898.

The subject of much interest in Nashville just now is the promised May Festival. I understand that the requisite number of subscribers will be completed in another week. This Festival will bring to us, besides a number of good orchestral players, many singers of sterling worth and national reputation, and we will fully appreciate this opportunity. The business manager has written that he will submit the programs to the Wednesday Morning Musicales for approval. This, we of the club consider, very complimentary, and at the same time, wise. The club knows the musical temper of Nashville so well that suggestions as to the arrangement of the program will prove very helpful.

An interesting recital was given lately by the pupils of Miss Lina Snow, and one by Mrs. Laurie Randall, pianist, with several pupils, assisted by Messrs. Dean and Ivo

Miller, violinist and 'cellist, the pieces being illustrations of a lecture on "Music in Southern Countries," by Mrs. Flournoy Rivers.

Frederick Farrar is winning praise for his compositions, and especially for his latest, which is a gavotte arranged from his 'cello suite, op. 19. He has received many compliments.

The latest meeting of the Liszt Afternoon Piano Club had Mendelssohn for the subject, and some very serious study marked the pieces given. The Rondo Capriccioso was especially studied and worked up, with an interesting little analysis read.

The Wednesday Morning Musicales have made praiseworthy efforts to become acquainted with the orchestral works of the composers and for this they use the piano quartet as the best substitute for orchestra. By this means the club members learn to know this music and to better appreciate it when heard at orchestral concerts. Many of these great works have already been given by the Symphony Quartet Club, and all will be, in time, that can be procured for quartets or duos. We are going to work up the Tchaikowsky "Symphonie Pathétique." I have the most vivid recollections of it as conducted by Safanoff, of Moscow, with the Berlin Philharmonic, and I heard it orchestrally a number of times abroad, and that may help our Quartet Club in the study of it. I must mention especially the "Peer Gynt" suite this quartet club gave at a recent meeting, "Anitra's Dance," "In the Hall of the Mountain King" being almost orchestral in effect. At any rate the pianos gave a sufficient idea of it to prepare one very well for the orchestral hearing, and that is our object.

Since my last letter the Wednesday Morning Musicales has decided upon a radical change in the associate membership. Instead of limiting this to fifty it is to be limited to 200. There were so many desirable women whose names could not be presented to the club because the list was filled, so it was after careful consideration decided to make this change. This will make the club still exclusive, but will widen its influence and place it upon a broader, more cosmopolitan basis. We plan to have club rooms, to have two fine grand pianos of our own, to have a carefully selected musical reference library (this to grow gradually), to bring noted musicians here to plan for a mid-winter and May festival every year, and to do everything in our power to bring more good music into the life of our city.

ELIZABETH FRASER PRICE.

## DENVER.

DENVER, Col., April 6

PROBABLY most COURIER readers, and especially the ladies, are aware of the fact that there will be held in this city next June the biennial meeting of the women's clubs of the United States, for which great preparations are being made. When the programs for the sessions were first made up considerable time was given to woman's work in music, but the musical portion has been considerably abridged, the last cut being made by Mrs. Ellen Henrotin, who is now here superintending the arrangements for the meeting. Mrs. Henrotin said that the ladies who attended the sessions would be here from all parts of the United States and would come "for business and not for pleasure." And yet it seems to me that I have heard of some few women who make a business and a living out of music. As at present made up the musical numbers on the program will be used principally to lighten up the sessions, with the exception of one evening, when Miss Villa Whitney White will give a lecture-recital on "American Folk Songs."

Otherwise the music will be furnished by local talent from the ranks of the musical clubs belonging to the Federation—the Tuesday Musical and Athene clubs—the Woman's Club chorus and the junior chorus of the same organization. The latter chorus is composed principally of the daughters of members of the Woman's Club, and has been rehearsing for some time under the direction of W. J. Whiteman especially for this occasion. The Tuesday Musical and Athene clubs will each furnish the musical program for afternoon sessions, and the Woman's Club chorus and the Philharmonic Society, the latter a male chorus, will devote one evening to singing national airs. Mrs. W. J. Whiteman will be the soloist for the Tuesday Club and Mrs. J. A. Robinson for the Woman's Club. The Athene Club will probably furnish the greater portion of the instrumental music.

Mr. Whiteman will give an exhibition of the work being done with the children in the public schools at one of the afternoon sessions. A very large attendance is expected at this convention and elaborate preparations are being made for the reception and entertainment of the guests.

\* \* \*

Club work in this city during the present season has been of about the usual activity. We have some unusually good musical organizations and the work they are doing is sure to result in great benefit to local musical life. The Denver Choral Society, composed of mixed voices, under the direction of Henry Houseley, has given several concerts, perhaps the most important being a production of "The Messiah," for which they secured the services of Mme. Eleanore Meredith, of New York, for the soprano solos. They also joined with the Y. M. C. A. in securing the Nordica Concert Company, and on this occasion Madame Nordica said that the society was one of the best she had ever sung with. They hope to be able to go to Salt Lake to compete in the Eisteddfod during the coming summer.

Of the ladies' musical clubs the Tuesday Musical, Athene and St. Cecilia societies have been the most active. The Tuesday Club followed their usual custom and arranged a series of six concerts, three matinee and three evening performances, four of the six having already taken place. The first concert was given by the Henschels, another one by Miss Villa Whitney White, and in the last one, to be held in May, the Tuesday Club will be joined by the Apollo Club in a production of "Fair Ellen." Their afternoon affairs are usually given by talent taken from their own ranks together with the club chorus directed by Miss Hattie Louise Sims, which contains some of the best voices in the city.

Of the male chorus clubs the Philharmonic Society has

been the most active during the season. Their first public appearance was with Bicknell Young, who gave a lecture recital under their auspices. This society has been in existence but a short time, but has already made great progress. They have rooms of their own, where they have a library and reading room in which are on file the leading musical publications of the country. They also give concerts nearly every month to their associate members. The chorus is under the musical direction of W. J. Whiteman.

The Apollo Club has been established about seven years, during which time they have achieved a reputation more than local as a male chorus. Since its inception the club has been under the direction of Herbert A. Griggs, who has labored earnestly and with good results. The Apollos have given but one concert thus far this year, a complimentary affair to the friends of the organization.

The Brahms Club is composed of a small circle of the leading musicians of the city who worship at the shrine of this master under the direction of Everett Steele. Their meetings are extremely interesting and their music is of the best.

The Bostonians sang "The Serenade" and "Robin Hood" before houses packed to suffocation. There has been considerable difference of opinion expressed as to the merits of the former opera, but from the way the music stores are selling copies of the score and different solos there are certainly a good many people who admire Mr. Herbert's work.

Next week, Melba and the revised Damrosch-Ellis company are at the Broadway Theatre singing "The Barber of Seville," and a concert program the second night, directed by Bimboni.

Mrs. Edward F. Welles gave an organ recital in the Central Presbyterian Church, March 24. She played an ambitious program, embracing a Guilmant sonata, the Lohengrin Vorspiel and a Bach fugue, the best number being the Vorspiel. The program seemed a little too ambitious for the performer. The Central Presbyterian organ is scattered around the church so much, however, that it is difficult for any one to give complete satisfaction upon it. Mrs. Welles was assisted by local soloists.

A benefit concert was given in Unity Church, March 30, which was participated in by Mrs. Southard-Clayton, Mrs. Keezer, Mrs. Lucian Brinker, Frederic Howard and Carl Walther. I was unable to attend and cannot mention the numbers in detail.

Edouard Hesselberg returned last week from a trip to Wyoming, where, in company with Carl Walther, he was very successful in concert work. They opened their program with the Beethoven sonata for piano and violin, op. 24. One number was contributed by Miss Allie Crumrine, one of Mr. Hesselberg's pupils, who graduates next spring from the Academy.

That ancient and oft-heard cantata "Queen Esther" was presented by North Side amateurs Monday and Tuesday evenings of this week. Musically it might be called a success, the honors belonging chiefly to Miss Grace Walker, soprano, and Miss Bessie Dade, the young contralto. The affair was poorly managed.

Oliver B. Howell, for three years at the head of the Conservatory in this city, will leave that institution at the end of the school year. It is officially stated that his successor has not been chosen, although a local paper announced that a Mr. Blakeslee would take the position.

EUGENE TAYLOR.

## WASHINGTON.

THE MUSICAL COURIER OFFICE, 501 Fourteenth st., N.W., WASHINGTON, D. C., April 1, 1898.

I AM delighted to inform you that this city is fast becoming a garden spot for good concerts. I have carefully noted the trend of public taste and it is always the artistic which appeals most and makes the successful booking. The Henschels and Max Heinrich, who appeared here recently, were most enthusiastically received, and to judge from the advance sales of Josef Hofmann and the ensemble concert of Ysaye, Marteau, Gérardy and Lachaume, standing room will be at a premium. Evan Williams, who was here with Nordica in concert, has captured the town. His singing won encore after encore; in fact, Mr. Williams and Leo Stern, 'cellist, almost carried the concert.

Anton Kaser, the violinist, has returned from Europe with his pockets full of technic and a big stock of violin classics. He made his debut on March 26, assisted by F. H. Weber, tenor, Dr. Anton Gloetznar, pianist, and the Wilhelmj Club, under the direction of Prof. Josef Kasper. His best work of the evening was Vieuxtemps' Concerto, No. 4, op. 31. Mr. Kasper has a broad musical conception, a good technic and an effective method of bowing, which enables him to command great tonal effects. The second movement of the concerto, the adagio religioso, I did not care for. It lacked that ease and repose necessary for artistic execution. Great things are expected of Anton Kaser, and I am quite sure that with the fraternal spirit which exists among our violinists, everyone will wish him all possible success. Mr. Weber sang with his accustomed skill and the Wilhelmj Club played well, though they were sadly lacking in 'cellos and violas. Dr. Anton Gloetznar was the accompanist. The program:

Liebes Novelle.....	Arnold Krug
Wilhelmj Club.....	
Siegsmund's Love Song.....	Wagner
F. H. Weber.....	
Concerto No. 4, op. 31.....	Vieuxtemps
Anton Kasper.....	
Alt Heidelberg.....	Jensen
F. H. Weber.....	
Traumerei from Russian suite.....	R. Wuerst
Anton Kasper and the Wilhelmj Club.....	
Thou Art Like Unto a Flower.....	Aler
Serenade.....	Neidlinger
F. H. Weber.....	
Hungarian Rhapsody.....	Hauser
Anton Kasper.....	
Spring.....	Grieg
Valse.....	Volkman
Wilhelmj Club.....	

The organ recital of B. Frank Gebest, assisted by Mrs. Nellie Wilson-Shircliff, soprano, and Josef Finckel, violinist, on March 9, was a complete success. Mr. Gebest's



numbers gave him an admirable opportunity for displaying his scope of registration and pedal technic. Mr. Finckel's playing was a delightful surprise. He has shown a marked improvement in the last few years. Mrs. Shircliff always gives the conviction that she is a finished and capable artist.

The Washington Saengerbund gave a concert March 20 at the Columbia Theatre, assisted by Miss Ancella Fisher, soprano; F. H. Weber, tenor; S. M. Fabian, pianist, and Charles E. Meyers, baritone, and an orchestra. The program was well given and the "Bund" deserves mention for doing its share of musical work in the city, and what is better still they pay their soloists and the orchestra.

The death of Anton Seidl has caused the deepest feeling of regret and sorrow among the musical folk and the general public here. Though Mr. Seidl rarely came to Washington, yet his infrequent visits here endeared him in the memories of all for his musicianly worth and his advancement of music in this country. "When comes such another?" C. S. B.

## TROY.

TROY, April 4, 1898.

THE Seminary Conservatory of Music reports a most successful season. The pupils' musicales, which are held monthly, have been well attended and many of the pupils have attained a high degree of proficiency. Miss Marion Sim is the principal.

The number of pupils at the Troy Piano School has increased perceptibly since the change in the management. The recent recital given by the pupils was a remarkable success and reflected great credit on Chev. Ceruelos, the director and principal instructor.

The next recital under the auspices of the Chromatic Club will be given by the Kneisel Quartet and Rafael Joseffy. The Chromatic Club is a private musical organization that is a credit to the city. Their recitals are always social as well as musical events and they aim to secure the best talent. Among those who have appeared before them this season are Mr. and Mrs. Henchel and David Bispham.

The Liliputian Concert Company of this city will fill a return engagement in Montreal in the near future. The company is composed of the Misses Weaver, pianists; Edgar Sim Van Olinda, soprano, and Fred. Landau, violinist. With the exception of Master Van Olinda, all are pupils of the Seminary Conservatory.

Doring's Band will give a concert at Music Hall, April 14, when the assisting artists will be Clementine De Vere-Sapio, soprano; Helen Warren, contralto; Arthur Beresford, bass; Clarence De Vaux-Royer, violinist, and Ronaldo Sapio, pianist.

Mrs. Josephine S. Jacoby, contralto, of New York, and another artist, who has not yet been named, will be the soloists at the next concert of the Vocal Society.

A trio of vocalists who delighted a large audience at a recent organ recital are Misses May Loomis, soprano; Marie Keller, mezzo soprano, and Maude Bancroft, contralto. They are pupils of Thos. Impett and sang charmingly.

Wm. H. Sherwood gave a very enjoyable piano recital here the 30th inst. S. K.

## SAVANNAH.

SAVANNAH, Ga., April 8, 1898.

WE are looking forward to two musical treats during May—the concert by the Boston Festival Orchestra on the 3d of that month, and the Southern May Festival under the management of J. S. Atkinson & Co., toward the end of the month. This latter is to have a local feature with it in the shape of a chorus which is being rehearsed by Prof. S. M. White, while Miss Emma E. Coburn presides at the piano. Miss Coburn is without doubt one of the best accompanists Savannah has ever had. Besides being a fine accompanist she is a piano and organ instructor here, having the largest class in the city, from which she has developed some good performers on both instruments. Four of her organ pupils are now organists in churches here. Miss Coburn is also the organist and directress of Christ Church choir, which under her good management has developed into one of the best quartet choirs here. It was composed of Mrs. N. H. Finnie, soprano; Mrs. W. P. Hunter, alto; R. Cuyler Gordon, tenor, and Julian Walker, bass.

Since the resignation of the last named member some two months ago there has been some trouble of some kind, and the result is that the whole choir has resigned and a volunteer choir is now being formed to start after Easter. There is no question of doubt that Mr. Walker's voice was greatly missed there, as it is generally missed in all musical circles here since his departure for New York, where he is now singing in old Trinity; but the balance of the choir were the best voices of their respective kinds in the city and were fully capable of covering the deficiency in the loss, for such a deficiency there would have been, no matter what bass was secured, for another Julian Walker will not be found in a long time. Naturally he has a magnificent quality of voice, but he lacks knowledge of how to handle it, and with a little careful instruction he will improve very much.

By the bye, McKenzie Gordon, known to us as plain "George McKenzie," started his musical career in this same Christ Church choir, when he was put there by the organist at that time, Prof. M. Steward, and was but nineteen years of age. He and Julian Walker sung there together for two or three years. He is a born musician, being a good pianist, a fair violinist, and having a little knowledge of the brass instruments. But I am sure that

Since his successful appearance with the Thomas Orchestra, January 25,

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he won't forget us and some day he will be proud to say "Savannah is my home and there are my friends."

The last Music Club meeting took place on the 15th of March and the following program was presented:

Overture to Ruy Blas..... Mendelssohn  
Mrs. May L. Byck and Miss Marie Harty.  
Air de Salome, from Herodias..... Massenet  
Summer..... Chaminade  
Mrs. T. P. Wickenburg.  
Etude, op. 2, Si oiseau j'étais..... Henselt  
Grande Etude in C minor, op. 10, No. 12..... Chopin  
Miss H. Marion Smart.  
Quartet, Sister, Awake..... Templeton Strong  
Miss Angela O'Byrne, Miss Ada Hudson, Mrs. J. J. Gaudry  
and Mrs. W. P. Bailey.  
Adelaide..... Beethoven  
T. Lloyd Owens.  
Violin sonata in A major..... Handel  
Dr. J. G. Van Marter, Jr.

Please notice that I was not so very far wrong when I said that Mr. Owens would very probably be given another chance at "Adelaide." He sang it well, too, and shows marked improvement both in quality of voice and style of interpretation. No one would ever recognize his now as the same voice that sung in the "Little Tycoon" about two years ago. Mr. Owens was for some time a pupil of F. E. Rebaele, the first vocal instructor here, and is a fine evidence of Mr. Rebaele's ability as an instructor, and he deserves a great deal of the credit for Mr. Owens' work now, having worked his voice out of almost nothing up to what it now is.

The overture to "Ruy Blas" by Mrs. Byck and Miss Harty was admirably played, and Dr. Van Marter showed good ability in the Handel sonata. The gem of the evening though was Miss H. Marion Smart's piano performance. She played the Henselt "Si oiseau j'étais," recently played here by Randeegger, and so daintily did she do it and so elastic was her execution that I wonder the iron bound rule of the club forbidding applause was not infringed upon. Her Chopin number was very fine, displaying to advantage her brilliant power and mastery of difficult execution. Miss Smart is a pupil of the Boston Conservatory, and I am sure she must have been a prize pupil, though I have never heard anything to that effect. I understand that great preparations are being made for the club's May concert, which is an annual invitation affair, and the only time during the year when the public is given any chance to hear the work of the club, and then only those who are so fortunate as to receive invitations. I am sure they will give a great treat to those fortunate ones. L. T. LUDIVE.

## PORT HOPE.

PORT HOPE, Ont., Canada, March 31, 1898.

AT a meeting of the Madrigal Society, on March 9, the following officers were elected for the ensuing season: Honorary president, His Honor Judge Benson; president, J. A. Woodhouse; secretary, T. Wickett; treasurer, Mrs. Smart; committee, Miss Campbell, Miss Howden, Miss Irwin, Miss Richardson and J. D. Smith; conductor, F. H. Coombs.

The society is now in a much better financial condition than formerly, as some of the townspeople, seeing the real worth of the institution, have subscribed as honorary members and interested themselves to a degree.

The Cobourg Choral Union, under the conductorship of J. A. Warner, gave a very good rendition of Cowen's "Rose Maiden" on the 22d of February last. The society numbers some eighty voices and their splendid performance on that occasion reflects great credit on Mr. Warner. I think the parts might have been placed differently, the arrangement being basses behind the sopranos and the tenors behind the altos. A more ambitious work than the "Rose Maiden" would have shown off the chorus better. There is too much sameness throughout, and when one gets that sugary dear Lord style of musical confection—it is pleasant for one thing at any rate—it makes one very dry. The soloists of the evening were Mrs. Crossen, soprano; Miss Hopekirk, contralto; François Mercier, tenor, and W. J. Carnahan, baritone. Miss Helen Minaker, the accompanist, deserves especial mention; her work throughout the evening was superbly done.

Poor God-forsaken Peterboro. They have had nothing there since November 16 last, when Brook's Band with Miss Sibyl Sammis appeared.

There are very few managers who will have anything to do with that town, unless they can go there personally and fill their subscription lists. Some funny stories might be told of the appalling crashes with which some of the Canadian concert companies have come down in that place. Port Hope has its own savory reputation in that line, too—I wonder if Madame Alma Powell and Louis Blumenberg remember the time they played here to \$30. Ovide Musin, with his company, wandered in here one evening and had about a \$20 house; Edward Scharf was with him then, and I remember the surprised look he gave while playing Moszkowski's "Grand Valse," when a lady in the audience was taken out in hysterics. I see that he has settled in Australia. How exceedingly blind he was to his own interests when he didn't remain here!

J. A. Woodhouse has been obliged to give up his duties as organist of St. John's Church for a month by reason of ill health. During his absence his place will be taken by V. Smith. Toronto is losing one of its best musicians in the person of Signor Giuseppe Dinelli, who has been appointed organist to the Presbyterian Church in Orange, N. J. Signor Dinelli is well known in Port

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Hope, as he often spent the summer here. His place in Toronto will not be filled in a hurry. As an accompanist he filled the premier position and his value in that position may be appreciated when Sherwood selected him to play second piano at his (Sherwood's) last recital in that place. V. S. SMITH.

## NEWARK.

NEWARK, N. J., April 2, 1898.

THE testimonial concert given to Miss Sophia Friedmann by her pupils and friends, March 23, was in every way a success. The program was excellent and embraced a number of classics.

The pupils who have been under training with Miss Friedmann for some time sang in a manner well calculated to establish her reputation as a conscientious teacher and musician.

The pupils sang with a style quite unamateurish, they phrased very well, and sang with real expression.

The pupils assisting were Miss Jessie Coppersmith, soprano; Miss Lillian Meerbolt, soprano; Mrs. Robert Lister, soprano, and Miss Louise Krueger, contralto.

Miss Friedmann closed the program with the "Jewel Song," by Gounod, which she sang brilliantly.

W. Bartlett Cowan, whom I have before mentioned in THE MUSICAL COURIER as a Mason pupil and a pianist and teacher of reputation in Newark, gave a pianistic performance of Chopin's "Fantaisie Impromptu" and the Verdi-Liszt "Rigoletto." His performance was technically and temperamentally fine; he was obliged to respond to repeated encores, and deservedly so. Mr. Carl Schoner, violinist, gave two selections which were received with enthusiasm, and Paul Petry, a baritone, sang the "Dio Possente" from Faust.

Frederick C. Baumann announces his spring concert to take place April 13. Miss Blanche Armstrong, who sang at the last Orpheus Club concert, has been engaged as soprano, and among her selections will sing two songs composed by Mr. Baumann. Mr. Arnold, cellist, Mr. Ehrke, violinist, and Mr. Bauman, pianist, will be heard in trios.

Mrs. William L. Brower, a pianist of considerable ability, and a Mason pupil, will give a concert in Wissner Hall, May 2. Mrs. Brower's pupils will play and good soloists will assist. MABEL LINDLEY-THOMPSON.

## MADISON.

MADISON, Wis., March 28, 1898.

EVEN we in this our university town of but 16,000 inhabitants might have had Italian opera this season had not financial embarrassments detained in another locality the Del Monte company, with solo artists, chorus and orchestra, numbering in all eighty persons. The liberal supply of seats engaged in advance for the proposed performance promised well for the success of some future troupe that may think of venturing our way. A reminder of grand opera came in the appearance of the Scalchi company of operatic artists that gave us, at the Fuller, February 24, after a miscellaneous concert program, the fourth act of "Il Trovatore," with full scenery and costume, to a somewhat wretched piano accompaniment. Great pleasure was given by Signor and Madame Pasquali as Manrico and Leonora, and by Signor Alberti, who has a rich, resonant, expressive and well-controlled voice, as Count di Luna.

Sousa's Band had attracted a large audience at the same place on February 19, and people still speak of the skill and charm, especially of the astonishing staccato of Miss Jennie Hoyle, the young violin soloist, who appeared with it.

An organ opening was the occasion of a concert at the Congregational Church February 15, when Louis H. Eaton, organist both of St. James' Church and Pabst Theatre, Milwaukee, played the Bach Toccata and Fugue in D minor, besides selections by Guilman, Merkel, West and Neuville, and the "William Tell" overture. The solo vocalists were Mrs. Christine Nielson Dreier, of Chicago, formerly a Madison girl, and Miss Eleanor Bliss, a promising young singer from Boston, now soprano soloist of the church. Prof. H. L. Sleeper, of the University School of Music, the church's organist and choirmaster, in his accompaniments and in his performance of a Guilman "Prayer and Cradle Song," produced some of the finer effects of the organ that had been overlooked by the visiting organist. Mr. Sleeper, one of whose compositions was sung by Mrs. Dreier at the organ concert, has just been admitted to the Chicago Manuscript Society. At a recent song recital of his pupils the main features were selections from Schumann's "Woman's Love and Life," and the recitative and aria "Comfort Ye" and "Every Valley," from "The Messiah." The second students' recital of the Haywood Piano School, March 4, presented a well-chosen program, including pieces by Schubert, Rubinstein, Moszkowski, Leschetizky and Raff, was played without notes, and was peculiarly interesting because each selection was thoroughly adapted to the capacity of the pupil who played it.

A novel and pleasing event was the concert at the Uni-

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tarian Church, March 8, of the Hjalmar O. Anderson Mandolin and Harp Orchestra, consisting of five mandolins, two cellos, flute, harp and piano. The combination was quite delightful, especially as an accompaniment to the voice, as was shown by the Gounod "Sing, Smile and Slumber," the Foote "Irish Folk Song" and Campana's "Guarda Che Bianca Luna," sung by Miss Genevieve Smith, soprano, and Miss Ella Helm, contralto, pupils of Miss Christine Farnese. Mr. Anderson, the director, who is a young man and a native of Madison, proved himself an artist as a mandolin soloist and an able director. The Milwaukee Logemann String Quartet, with Otto Logemann, violin; Ernst Beyer, cello; Miss Sophie Gaebler, piano, and Miss Ella Helm, contralto, as soloists, gave a Sunday evening sacred concert at the Fuller, March 13. The following afternoon Miss Gaebler and Mr. Logemann gave an informal piano, song and violin recital before the teachers and pupils of the University School of Music by invitation of Prof. F. A. Parker and Miss Ada Bird.

Lovers of good piano music had a treat in the second piano recital of Robert W. Stevens, of Chicago, in Library Hall. In honor of the date, March 21, the 213th anniversary of Johann Sebastian Bach's birthday, the program opened with Liszt's piano arrangement of the Bach Fantasia and Fugue in G minor, known as "The Giant." The other selections were the Beethoven Sonata, op. 109; a Prelude, Nocturne and Scherzo by Chopin and a group from Schumann's "Carnaval." Musicians present were enthusiastic over the adequate technique, the spirit, coloring and understanding displayed. Much interest is being manifested here in the sight reading and opera classes of the Farnese Vocal School, which are doing good work in stimulating and developing the musicianly intelligence and dramatic instincts of the members. Only advanced pupils of the school are admitted to the opera class, and as it is the first effort of the kind in Madison, the results are eagerly awaited.

The musical department of the Madison Woman's Club, with Mrs. Burr W. Jones as chairman, has been engaged in the study of the symphony during the past season, under the direction of Miss Alice Regan, a pianist who has done earnest work in her field, and who is a teacher in the University School of Music. Papers have been read on various branches of the subject, illustrated on the piano by Miss Regan and other members of the club.

AUBERTINE WOODWARD MOORE.

## LOUISVILLE.

LOUISVILLE, Ky., April 4, 1898.

WELL, here is Louisville again! We have not been dead, neither have we been sleeping, but have just simply neglected to let the outside world know what we were doing in music, and now that THE MUSICAL COURIER has requested me to give an account of ourselves, I shall try to do so as I view the field myself.

While there has not transpired anything this season of an extraordinary character in the local musical realm, there is every evidence that a revival of interest is now in progress in the cause of music on the part of both musicians and the public in general. The efforts put forth by the various local organizations, and individual members of the profession, have not been devoid of good results, and have aided materially in developing a better taste for music of the higher class. What has already taken place and what the near future promises in a musical way give ample assurance that this season will mark an important epoch in the musical history of Louisville.

The all absorbing topic now is the approaching May Music Festival, which takes place at the Auditorium from the 9th, 10th and 11th of May. The citizens have become interested to the extent that nearly \$15,000 have been subscribed as a guarantee fund.

The chorus, which is under the directorship of C. H. Shackleton, numbers about 250 voices. These were all examined and selected with care. The chorus is well balanced and the director has succeeded in getting it under fairly good control. Rehearsals are held twice a week. The program is now in the hands of the printer and will be ready for mailing in a few days. The program needs no comment, as the soloists are well known to the musical world:

Orchestra—Boston Festival, Emil Mollenhauer, conductor.

Sopranos—Mme. Johanna Galski, Miss Rose Stewart, Miss Flora Provan.

Contraltos—Miss Gertrude May Stein, Miss Janet Spencer.

Tenors—William Lavin, William H. Rieger, Barron Berthald.

Baritones and Basses—W. A. Howland, Signor G. Del Puente, Frangcon-Davies.

Violoncello—Alex. Heindl.

Harp—Van Vechten Rogers.

Violin—M. Ysaye.

The principal events of the season so far have been the annual performance of "The Messiah" by the Musical Club, the lecture recital of William H. Sherwood, and the grand concert by Verlet, Bloodgood, Gamble and Nordkyn. I say grand, because it was grand. They did not have a large audience, but it is safe to state that should they ever return, they will get the hearing they justly deserve. They were, from an artistic standpoint, the best attraction here this season. Theodore Thomas has also been here with Marteau and MacDowell as soloists. Sol Marcossion has given two concerts and has been well received each time. He is always welcome here, and when he learns to rid himself of an over-burden of conventionality he will then rank with the violinists of the country.

The American debut of the Misses Harris took place as was advertised. They were assisted by the Cincinnati Symphony Orchestra, under the directorship of Van der Stucken. It is said that the father of these young ladies paid into the pockets of European teachers nearly \$60,000 for their training! The pianist, Miss Zudie, is certainly a gifted woman and scored a triumph before her friends, but Miss Lillian, the soprano, did not appear to good advantage from some cause unknown. They have an-

nounced a series of concerts in connection with the Marion Quartet of Cincinnati.

The series of lecture recitals, under the auspices of the Alumnae Club of the Girls' High School, have just closed. They were five in number. At each recital the music and musicians of a certain country were studied and a half hour lecture delivered on the same topic. These were all well attended and excited much interest. Several new musical people were brought before the public during the series and the recitals, which, while strictly not of a professional nature, gave evidence of careful preparation on the part of both the participants and the promoters of the enterprise. The lectures were delivered by Messrs. George Selby, Henry N. Goodwin, Patrick O'Sullivan and E. McKee Latimer.

The Quintet Club has been given a series of concerts of a high-class nature. The club is made up as follows: Karl Schmidt, cello; John Surman, first violin; Victor Rudolph, second violin; Charles Letzler, viola, and Miss Hattie Bishop, piano. Their program of the last concert was made up from compositions by Brahms. The analyses were written by Mrs. Katherine Whipple Dobbs.

The return of Mrs. Daisy Poole Fox to her former home here was marked by an excellent concert given in her honor under the direction of Constantine Leber. Mrs. Fox has decided to locate here permanently. Owing to her physical condition, it has become necessary for her to abandon the concert platform and she will devote her time now to teaching.

One of the most delightful events of last month was the performance of Cowen's "Rose Maiden," under the direction of Llewellyn Cain, a local director. The chorus did some excellent work and showed that it had been well trained. The soprano role was taken by Miss Edith Smith, who has a promising voice. The contralto was well handled by Miss Virgie Shafer, who has a good voice, but does not appreciate it well enough to give it proper attention. With proper cultivation she would make the greatest contralto in Louisville. J. P. Kirkpatrick sang the tenor role in good style, while the baritone, William Beard, was, as usual, in good voice and did himself credit. The accompanist, Miss Josephine McGill, was equal to the demands made upon her, and as it marked her first appearance in public, her work was a surprise to many. Many requests have been made to have Mr. Cain repeat this cantata, but in view of other coming events he will probably wait until the fall to do so.

The choirs are making special preparations for Easter, and the various directors are securing all the extra voices possible for the occasion.

TEE-ELBERT-BEE.

## Albert Burgemeister at Carnegie Lyceum.

THE last of a series of eight piano recitals given in New York and Brooklyn by Mrs. A. K. Virgil, director of the Virgil Piano School, took place at Carnegie Lyceum on Wednesday evening, April 6.

The pianist of the occasion was Albert Burgemeister, who gave an excellent program in a masterly and musicianly manner. Mr. Burgemeister opened the program with the Beethoven Sonata Appassionata. He played it admirably both from an intellectual and a musical standpoint. Kreisleriana No. 1, by Schumann, and a Hungarian Etude by MacDowell followed, and were received with hearty applause.

The exquisite Barcarolle by Raff was played with delicacy and a variety of tone shadings. This was followed by the Strauss-Tausig Waltz, "Man Lebt Nur Einmal," in which Mr. Burgemeister displayed a fine knowledge of rhythm and a brilliant execution of technical difficulties. This proved to be one of the most satisfactory numbers on the program, and brought a hearty encore, to which he responded with the melodious Prelude in F major by Chopin.

The Andante Spianato et Polonaise by the same composer was his next number. The dreamy, soft, melodious andante was a pleasing introduction to the martial notes of the introduction to the polonaise. The opening bars were given with the pomp and majestic breadth of tone which properly heralded this great and glorious polonaise. In this, as also in the Twelfth Rhapsodie with which the program closed, he produced a sonorous quality of tone in the forte passages.

Mr. Burgemeister was assisted by Jennie King Morrison, a contralto singer of pleasing stage presence, and the possessor of an excellent voice, which she uses with skill and discretion. Mr. Young's accompaniments were tastefully played.

Mrs. Virgil's technic class did some excellent ensemble playing on six claviars, illustrating not only great velocity, but also the graceful and peculiar movements used in the Virgil Method. This ensemble playing has been a new feature in the Virgil concerts this season, and not only shows most excellent training and thorough mental as well as physical discipline, but apparently affords the audience much pleasure and quite a little insight into legitimate piano study and practice. The audience which filled the house to overflowing listened with absorbed attention and were warm in their appreciation.

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FIVE-FINGER exercises will always remain the foundation of good piano playing and their diligent use cannot be avoided by the conscientious teacher or student. After all, the most difficult thing to acquire is the absolutely even fall of the fingers under all rhythmical conditions. Ordinarily, it is difficult to secure a sufficient amount of slow practice and to retain the attention through the exercises that are necessarily of a mechanical nature.

To overcome these obstacles the studies are arranged so that one hand plays invariably in slow tempo while the rhythm in the other hand changes so frequently and radically that the attention cannot be relaxed. The rhythms vary from one to eight notes to a count and tend to cultivate a keener perception of the smaller time divisions. With the suggested modulations the exercises cover all possible finger relations in whole and half steps, as well as all triad and dominant sept-chord positions in all keys. The field of usefulness may also be extended by using the exercises as studies in touch and in octave playing.

These exercises are unique and certainly original in their mode of presentation. They afford practice of unequal groupings much beyond anything that can be found in any other books of technical studies. Published by Clayton F. Summy Company, 220 Wabash avenue, Chicago.

### Time and Space.

By the term Art we usually mean Sculpture, Painting and Music. In all three the factor which makes the works produced in each branch to be works of art is the creative factor. Mere imitation is not art. The worker in art must put into his work a personal element of his own, he must help us to see by his productions what without him we shall not perceive in the real world and its manifold manifestations. He must idealize, if his work has to have any value. But his power of idealization is not unlimited, it must exert itself in space and time.

Now the sculptor, the artist who works in the round, is restricted by the three dimensions of space, which he cannot with all his powers of idealization transcend. The painter, the artist, who works on the flat, has only the two dimensions of length and breadth to deal with, and the advantage he possesses over the sculptor lies in the necessity for the ideal creation of his third dimension. In music no dimension of space can be thought of; music exists solely in time, and has its life in rhythmical movement and sequence, and thus the possibility of realism is almost cut off. To quote a disciple of Lotze, Dr. Shoup, "The musician, however much he may try, cannot cause the real world of object or action to pass before the mind. In so-called descriptive music there is never more than a faint suggestion of a real action and none whatever of objects. The sounds of nature are indeed sometimes imitated in a way by the composer, such as the song of birds, the rush and roar of the elements, the clank and jar of machinery, but it is a hazardous domain and if not carefully handled results in the ridiculous and the vulgar. In the hands of great composers admirable effects are thus produced, but such ventures at imitation are always highly idealized and helped out by suggestions from words and actions. The 'Anvil Chorus' in Trovatore is a success, but nobody would ever have known what it really meant except for its setting; so in the 'Hailstone Chorus' in 'Israel in Egypt,' there is only an appropriateness in the music and in no sense an imitation of the fact in nature, while in such works as the 'Pastorale' the likenesses are purely fanciful."

Utilitarian writers agree in ranking sight above hearing. Yet in sight and in light we have nothing like what we find in music, where we have a series of octaves one above the other. We cannot conceive what the effect would be if light built itself up, tier upon tier. Sight too has another limitation; it can only take in at most half of the circumference around us, but hearing embraces the whole circle. The eye too must be directed by muscular movement, while the ear is always ready to respond. Sight, moreover, is concerned only with the object it perceives, form, color, relation, and the arts that appeal to sight can only use the materials that observation and memory supply. They cannot create ab initio, they can merely rearrange and combine under the guidance of an idealizing imagination.

In music, however, observations of external things, and memory of such observations are out of the question, and the ear is left free to enjoy the possibilities of infinitely varied rhythms and sequences which spring up directly and immediately in the soul of the composer.





NEW YORK, April 11, 1898.

CHARLES HEINROTH'S tenth and last organ recital, last Wednesday afternoon, was attended by a good sized audience, which found much enjoyment in this program:

Short Prelude and Fugue, D minor.....Bach  
Meditation, A flat.....Lemaigre  
Aspiration, A flat.....Bossi  
Offertoire, E major.....Dubois  
Nocturne, A flat.....Parker  
Funeral March and Chant Séraphique.....Guilmant  
Vocal solo, These Are They.....Gaul  
Miss Maud Olive Weston.  
Symphony No. 6.....Widor

Of Mr. Heinroth's amazing fluency in pedal passages, his clean manual technic, and good taste in registration, I have often written. He plays Bach Fugues too fast to suit me, but this is a disputed point among musicians anyway. As to his superior musicianship, and thorough, conscientious preparation of everything he does in public, there can be no two opinions; in this respect he is an example for many older men, who give utterly unprepared programs, fumble and stumble and scramble through, somehow or other! Verily, they play like the devil and trust to luck!

I trust I violate no rule in here announcing that Organist Heinroth has been secured for an organ recital at the Binghamton meeting of the New York State Music Teachers' Association.

\* \* \*

The Ogden Musical Club's second subscription concert, Mme. Ogden-Crane, conductor, occurred at the end of last month, at Chickering Hall. This club is composed entirely of pupils of Mme. Ogden-Crane, among them several who are budding artists. I recollect particularly pretty Mabel Taylor King, whose voice and appearance recall at once Jacoby in miniature; Hattie Diamant, whose soprano organ is of amazing range, and capable of the most difficult coloratura (she sings Prochs' Variations); and several others with most promising futures. Beside the two just mentioned, others who participated, either in solo or ensemble-numbers, were Misses Edith Shafer, Ida Coggeshall, Catherine M. G. Harris, Grace Underwood (of Asbury Park), Fannie Morrison Humes (same town), H. Elizabeth Taylor, Mary Cleveland, Lillian Brockwell, Georgiana Burhans, Bertha Lyon, Alice Richards, May Hubbard, Messrs. John and Karl Marten, and Mme. Crane. At the piano were Mrs. Gertrude McCowan and Miss Bertha Endora Lyon.

The annual tea-party and entertainment at the Thirteenth Street Welsh Church, occurred a fortnight ago with these artists: Miss Teresa Pearson, Miss Marguerite Parry, Miss Flora Fanan Boyd, Gwylm Miles, Hugh E. Williams, Evan Howell Roberts, Alfred W. Roberts, John P. Roberts, Miss Dixon, Miss Boyds and Miss Gwladys Williams. I was not present, but a friend sends me the appended:

Miss Marguerite Parry, less than fifteen years of age, is a very promising soprano, the sweetness of her voice charming her hearers. She sang the two songs mentioned below at the Thirteenth street Welsh tea party, to the delight and satisfaction of the crowded house. There is a great future in store for Miss Parry. Her selections were "Tell Me, Beautiful Maiden," Gounod, and "Yniach i ti Gymru," Gymreig.

Miss Parry is a pupil of that sterling voice teacher, J. W. Parson Price. Among other numbers of the program I especially remark these, interesting as curious consonant combinations:

Hen wlad fy whadan.  
Merch y Cadben.  
Baner ein gwlad.

Although this was a distinctly Welsh gathering, they dispersed like good Americans and true, singing "The Star Spangled Banner."

\* \* \*

"The Crucifixion," by Sir John Stainer, was rendered in its entirety Ash Wednesday eve, at Holy Trinity Church, Lenox avenue and One Hundred and Twenty-second street. The choir was assisted by members of All Souls' Choir, and Mr. Dennison and Dr. Martin, soloists of St. Thomas' Church, and included the following: Miss H. W. Amerman, solo soprano; Miss Geraldine Damon, solo contralto; William Dennison, solo tenor; Dr. Carl Martin, solo bass; Misses Helen Remer, Ella Sammis, Marie Pilat, Daisy Ferdon, Katherine Mulhern, E. M. Viau, Zerbe, Anna M. Kreiling, Leah Gad, Grace Meding, T. A. Booth, M. M. Gill, Poula Woeching, Mrs. Watts D. Gardner, Mrs. George Steitz, Mrs. H. A. Young, Mrs. William Cumming, Mrs. N. Carpenter, Mrs. I. Marks, W. W. Higgons, C. J. Drypolcher, William C. Hadden, Watts D. Gardner, Henry Troeck, H. A. Young, J. E. Lasher, H. S. Kellogg, C. H. Nichols, Sam Fox, S. H. Barrett, T. Irving Hadden, James Behan, E. Everett Markes, S. R. Farr, H. W. Niles, T. M. McLaury, with Walter C. Gale, organist and choirmaster.

The same work was also given at Sumner Salter's Church, the West End Collegiate, on Good Friday, with Mrs. A. R. Simmons (Anita Rio), soprano; Mrs. Katherine Bloodgood, alto; Charles Tyler Dutton, tenor; H. B. Phinny, bass, and choir of eight additional voices.

\* \* \*

Another elaborate work was the sacred cantata by C. Lee Williams, "Gethsemane," performed also on Good Friday, in All Souls' Church, with these forces under Will C. Macfarlane, organist and choirmaster; Mrs. Adele Laeis Baldwin, solo contralto; Edward G. Boys, solo tenor; Perry Averill, solo baritone; and chorus, as follows: Mrs. Watts D. Gardner, Mrs. William Cumming, Mrs. George Steitz, Miss Lily Ott, Miss Essie Rich, Miss Mabel Wiggins, Miss Gertrude Garland, Miss Anita Balck, Miss Anna M. Kreiling, Mrs. Gustav Reuter, Miss C. M. Finch, Mrs. Benjamin Woodruff, Miss Marie M. Gill, Miss T. A. Booth, Mrs. I. Marks, Miss Paula Woeching, Miss Estelle Jackson, Watts D. Gardner, Henry F.

Savage, Henry Troeck, W. D. McCrackan, John C. McCauslan, J. E. Lasber, H. D. Bastow, James Behan, E. E. Markes, S. R. Farr, H. W. Niles, R. W. Dawson, A. D. Cornwall, and Alex. Gregg.

\* \* \*

Frank Fruttchey, once of All Angels, now of Saint John's, Detroit, Mich., sends me some interesting programs showing the good work he is doing with his vested choir of thirty-six boys and men. These were his Easter service (morning) numbers:

Te Deum.....Dudley Buck  
Jubilate Deo.....Shelley  
Hymn, 112.....Carey  
Kyrie.....Von Weber  
Nicene Creed.....Von Weber  
Hymn, 121.....Palestrina  
Offertory Anthem, Messiah.....Händel  
(The Trumpet Shall Sound, and Hallelujah!)

Sanctus.....Von Weber  
Benedictus.....Gounod  
Agnes Dei.....Gounod  
Gloria in Excelsis.....Schubert  
Ablution Anthem (Psalm 117).....Messier  
Recessional, 118.....Bach

\* \* \*

Mme. Henriette Beebe announces a recital of old English songs at the Waldorf for this, Wednesday, afternoon, at 3 o'clock, the assisting artists being Tom Karl, David Mannes, Miss Madeleine Mannes, Mrs. Geo. W. Boskowitz and Mrs. Frank Hoyt.

## CHOIR NOTES.

Thomas & Fellows, of Carnegie Hall, have placed these organists and singers:

Harry J. Zehn, organist, to South Norwalk, Conn., Congregational Church; Fred. Schilling, also organist to the First Presbyterian Church, Plainfield, N. J.; F. Kitchen, organist, to First Baptist Church, Boulevard and Seventy-ninth street; H. C. Wilson to Grace M. E. Church, St. Louis, Mo.; also Miss Anna V. Metcalfe, soprano, to Second Baptist Church, St. Louis, Mo. (salary \$1,000); Miss Marion Rummmler, alto, to Forty-eighth street Collegiate Church; Miss Mabel Denman, soprano, to same church; A. E. Holmes, bass, to Bloomingdale Reformed Church; Miss Annie W. Arthur, soprano, Fifth Avenue Brick Church (second quartet); Miss Lucille L. Jones, soprano, to Central Congregational Church, Brooklyn, N. Y.; Miss Martha Stark, alto, to same church; Mrs. Jessie Arcutt, soprano, and Geo. Fleming, bass, to Central Presbyterian Church, Fifty-seventh street; Miss Edith J. Miller, alto, to St. Bartholomew's; Mrs. Leila Gardner, alto, to the synagogue, Madison avenue and Sixty-fifth street; Miss Mary Mansfield, soprano, to Lafayette Avenue Presbyterian Church; Miss Effie Stewart, soprano, to Madison Square Presbyterian Church; Victor Baillard to Memorial Presbyterian Church, Brooklyn; Joseph S. Baernstein, bass, to Temple Beth-Elohim, Brooklyn; Miss Lucie Benedict, alto, Brick Church, Fifth avenue (second quartet).

Mis Alice E. W. Ford, a pupil of Mr. Fellows, sang Easter morning at the special musical service at the First Baptist Church, and at the regular services at Grace M. E. Church (three services in all). This young girl certainly has a future, for she combines a sweet and powerful voice with uncommon musical intelligence.

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The New York Ladies' Trio: BECKER, VAN DEN HENDE, PHIPPS.



## The Violin.

HISTORICALLY CONSIDERED.

AFTER a somewhat minute and prolonged examination of the subject I have arrived at the conclusion that there is nothing quite so important to a violin as pedigree. Therefore, I am glad to be able to state that, like Miss McBride, "Its birth, indeed, was uncommonly high."

On mystic Olympus or somewhere nearby Apollo, the splendidly dowered son of Jove, having given Orpheus a lyre of seven strings, and a plektron (a long stem of ivory pointed at both ends), which were the undoubted progenitors of all the fiddles, if not all the bows, of modern times.

I think, however, that the "divinity that shaped the ends" of that famous instrument must have lingered in the strings, for the old poets say, that when Orpheus sought Eurydice in the realm of Pluto, at the music of his golden shell, the wheels of Ixion stopped, Tantalus forgot his thirst, and various other vicious operations going on in those regions had a rest.

Nothing can be more satisfactory than having plenty of ancestors, if they are of the right kind, as will be evident to any of my readers who have essayed to join the Daughters of the Revolution or kindred societies; and old Amphion, Prince of Thebes, with his golden lyre, a gift from the god Mercury, is a grandfather of whom the modern violin may justly be proud.

He took music lessons from Mercury and trusting, probably, in his "Divine Science" when he wanted a wall built around Thebes, he coolly sat down and began twanging his lyre, whereupon the stones proceeded to hop up, and then hop down with charming accuracy, till presently the wall was harmoniously builded.

No wonder that that lazy heir to barren lands, of whom Tennyson sings, should cry out:

"Oh! had I lived when song was young  
And legs of trees were limber,  
I'd taken my fiddle to the gate  
And fiddled in the timber.

"Twang out my fiddle, shake the twigs  
And make them dance attendance!  
Blow flute, and stir the stiff-set sprigs  
And schirrous roots and tendons.

"In vain! In such a brassy age  
One couldn't move a thistle."

he claims, and, it is hoped, returned to the modern and more reliable methods of transplanting trees.

The family of Lyres, strange as it seems, had the field of harmony all to themselves for a thousand years or more, although they were simply resonant boxes, with a yoke instead of a neck, and a string for every note. Then a neck or handle was substituted for the yoke; the number of strings was reduced and the left hand trained to stop those retained, and lo! the lute was evolved, whose very name recalls the chivalry and romance of Southern Europe, where tournaments and knightly bravery, and fair women, and tales of love, found voice in song—

"To the lascivious pleasing of the lute."

One of the most famous of these instruments was made by John Ross in 1580 for Queen Elizabeth, she being an accomplished lutist (I was tempted to say looter, but thought better of it). Three or four little instruments, small enough to be rested on the shoulder, appeared during the Middle Ages, all having resonant boxes, a handle with fingerboard, tailpieces and bridge, and with from two to four strings. The bows used with these instruments were very short and clumsy, but were managed most effectively by the Troubadours, who sang by every hearthstone knightly achievements in love and war.

An invention was now perfected, which, I am told, formed the turning point in the history of all "bowed instruments." I naturally supposed that "bowed instruments" had always had a turning point, but perhaps that was because I early took Mrs. Poyser's advice, and "kept my head cool and empty." In any case, I will not attempt to describe the change, since it is all Greek to me, but simply state that it made possible the construction of stringed instruments of any size, and is, therefore, wholly responsible for the booming end-piece in the church choir of my childhood, called the bass viol. It was also the signal for an irruption of viols of all sorts, from the cuddling to the standing variety, one of which, the viola d'amore, deserves mention, because of a curious device for increasing the power of the tones. This consisted in stretching steel strings as close as possible to the under surface of the viol directly beneath the ordinary strings, and, of course, these responded instantly to the touch on

the bowed strings. At first there were only six or eight of these sympathetic strings, but experimenting with the "little insides" of viols was, as it is yet, strangely fascinating, and a long-suffering public at last had to wait for thirty-one strings to be tuned before the real tune began.

Tradition has it that the Tieffenbrückers, a firm of famous lute makers in Venetia, came to the rescue by marrying the virtues of the viol to the four-stringed charms of the Troubadours' little fiddle, tuning it in fifths, tucking a fingerboard under the strings on the handle, and presto! the violin was ready to have a history all its own. In that famous poem which might have been called "The Annals of a Quiet Neighborhood," but is not, Mr. Gray speaks with pathos of the "short and simple annals of the poor," but I have noticed the annals of the good are apt to be just as short and simple, and this is especially true of good violins, for the famous violins of the past are still the priceless violins of the present.

The earliest makers whose works have come down to us in any considerable numbers, are Gaspard du Sâlo and Maggini, both of Brescia; but to eyes familiar with the geometric curves of the later Cremona school, these early violins, like those of England and Germany, have a rude and uncouth appearance. The Amati brothers, of Cremona, took up the work of their father with an affection and an artistic sense, which have given them immortal fame. Lavish and beautiful decorations had always characterized stringed instruments, but they made every decoration constructive, and every construction decorative, working out every detail of the magic box with faithful and loving accuracy. Antonio Stradivari; their pupil, taking up, in his turn, the work they had laid down, carried it to a perfection that has never been exceeded.

Modern violin makers are, however, at least approaching, if not realizing, the perfection of the Italians; Gemünder having successfully deceived Ole Bull himself into the belief that he was playing a Cremona when in reality it had been manufactured by Gemünder in the inartistic blaze of the nineteenth century. The quality of the strings is naturally a very essential element in the force and beauty of the tone, and intestines stretched and dried have been used for this purpose for ages. Those of the cat have been popularly supposed to be the best adapted to this purpose, but that opinion is doubtless due to the fact that cats are endowed with so many lives that the average citizen feels no compunction in stringing them up. In reality, those of young lambs, reared on high, dry lands, are selected, and September is considered the best month for the various processes connected with their manufacture.

Writers tell us that the bow is also a more important factor to the player than the violin, and François Tourte in 1780, determined its present admirable shape. Good Tourte bows range in price from \$50 to \$100 apiece, though, unfortunately for suffering mankind, fiddles and bows to suit all purposes are found everywhere. Various reasons have been given for the superior and sustained excellence of the Cremona violins. The old makers are said to have rapped and tested trees, and closely guarded some chemical secret for strengthening and drying wood and improving its vitality, but this is sheer nonsense.

Modern violin makers buy old rafters, beams, trunks and chests. An old house that has stood a century or so is ripe for violins, and one writer mentions a favorite instrument made of an old bedstead that belonged to an ancient Dutchman. Old St. Matthew's Church, in New York, and a house torn down to make room for the Brooklyn Bridge have given up their treasures of resinous, seasoned, sonorous woods to the violin makers, and these sensitive fibres, tingling still, I fancy, with all the life of the past—from the whispered vows of love to the full diapason of happy homes; from the coo of the cradle babe to the dying ecstasy of the triumphant warrior—how these same fibres must love to nestle under the chin of a lover, and, responding to his skilled touch upon the strings, breathe forth their long pent stores of harmony. Said Ruskin: "Not with the skill of an hour, nor of a life, nor of a century, but with the help of numberless souls a beautiful thing must be done."

ANTOINETTE A. HAWLEY.

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## To What Extent Is Argument Justifiable?

HAVING no recollections of a previous existence, the controversial articles on vocal training prompt this question: Is vocal history repeating itself, or are these arguments the outcome of present conditions? Has vocal art or science advanced with the other sciences, or not? Personal research has been mainly devoted to the art before mentioned, with an earnest desire for enlightenment.

It is questioned if astronomers, for instance, are in such a state of perpetual agitation concerning their discoveries as voice specialists ever seem to be. To-day Prof. A. announces in tones of authority that only this is the correct theory. To-morrow Prof. B. will issue an equally authoritative statement that Prof. A. knows nothing about vocal art, and that he, Prof. B., will prove he alone possesses absolute knowledge of the divine truth. Prof. C. is now prepared to prove Professors A. and B. are entirely wrong, and pointing the finger of scorn at one and ridiculing the other, he settles the momentous question entirely to his own satisfaction. Thus it is, year in and year out.

The prominence of music being closely identified with religious rites, its devotees seem to be finding it about as difficult to get along peaceably as did the old dissenters. And is not all this quarreling a hindrance to the progress of vocal art? Should not all who seek to learn the secret of any art or science be disposed to consider kindly and charitably the statements of each? The true scientist is ever ready to pay courteous tribute to his colleague, and the charlatan alone would assume all opponents are frauds.

While everyone may learn to sing, to paint, and to acquire a general knowledge of sciences, everyone is not capable of becoming an exponent of the same. Therefore, it is to be regretted that so many adopt the vocal art as a profession simply because they consider it more genteel than some other equally honorable but more humble livelihood, for to that fact is doubtless attributable much of the contention regarding the true vocal theory. Hence the comparatively few illustrious examples of the survival of the fittest, obedient to Nature's law. Perhaps it is but following that law to try to crowd out of a chosen arena others whose ability may be equally as good, but possessed of less aggressive force. Yet civilization has improved other natural propensities, and may not this trait be susceptible to similar influences?

Honest argument as a means of revealing the truth is beneficial to any subject, but for one to close eyes and ears and begin to write and talk in a manner quite suggestive of a game of verbal football advances another question: To what extent is argument justifiable?

## Æolian Recital.

The following is the program of the Æolian recital given Wednesday, April 6, in C. J. Heppes' warerooms, No. 1117 Chestnut street, Philadelphia:

Overture, Tancredi ..... Rossini  
Peer Gynt, op. 46, No. 2 ..... Grieg  
Nocturne, Liebestraum, on the Æolian Orchestrelle, Liszt  
Symphony No. 2, Larghetto ..... Beethoven  
Die Walküre (The Ride of the Valkyries) ..... Wagner  
Symphony, New World, Scherzo ..... Dvorák  
Marche Religieuse, op. 15, No. 2 ..... Guilmant

## Burmeister's Students' Concert.

There will be given a grand students' concert by pupils of Richard Burmeister on Saturday evening, April 30, at 8 o'clock, at the Carnegie Lyceum. In an editorial THE MUSICAL COURIER said last fall:

It is in the sphere of an educator that he will prove so valuable in this city, for he represents all that is progressive in the art of piano playing. He is modern in his methods, and those misguided young persons who are contemplating a trip abroad would do well to pause and consider the advantages of studying with such a master as Burmeister.

This advice was followed by a number of great musical and pianistic talents, who now will come out and show the results of their studies with one of the few great piano teachers of the present time. Burmeister has become equally a favorite with New York society, he has happily filled out a vacancy in New York's musical life.

Invitation cards for the concert of April 30 may be obtained upon application at Manager Ernest Dietrich's office, 604 Park avenue.

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## Kansas Musical Jubilee.

THE following daily program and ticket arrangement of the Kansas Musical Jubilee, which is to be held in Hutchinson, Kan., May 30 and June 1, 2 and 3, will prove of interest to many. The executive committee are Geo. W. Winans, H. Whiteside, W. Y. Morgan, B. W. Ladd, L. A. Beebe, W. H. Eagan, and B. S. Hoagland:

## PROGRAM.

## TUESDAY MORNING.

9:00 o'clock..... School Contest  
10:00 "..... Recital by Prof. Spencer  
11:00 "..... Lecture and Drill by Prof. Root

## TUESDAY AFTERNOON.

2:00 o'clock..... Chorus Contest, Class E  
3:00 "..... Harp Solo Contest  
3:30 "..... Violin Contest  
4:00 "..... Vocal Duet Contest  
8:00 "..... Concert

## WEDNESDAY MORNING.

9:00 o'clock..... Bass Solo Contest  
9:30 "..... Violoncello Solo Contest  
10:00 "..... Chorus Contest, Class A  
10:30 "..... Mixed Quartet Contest  
11:00 "..... Lecture and Drill by Prof. Root

## WEDNESDAY AFTERNOON.

2:00 o'clock..... Chorus Contest, Class B  
3:00 "..... Piano Solo Contest  
8:00 "..... Concert

## THURSDAY MORNING.

9:00 o'clock..... Male Quartet Contest  
9:30 "..... Cornet Solo Contest  
10:00 "..... Recital by Prof. Spencer  
11:00 "..... Lecture and Drill by Prof. Root

## THURSDAY AFTERNOON.

2:00 o'clock..... Tenor Solo Contest  
3:00 "..... Chorus Contest, Class C  
4:00 "..... Piano Duet Contest  
8:00 "..... Concert

## FRIDAY MORNING.

8:30 o'clock..... Piano Student Contest  
9:30 "..... Contralto Solo Contest  
10:30 "..... Lecture and Drill by Prof. Root

## FRIDAY AFTERNOON.

1:30 o'clock..... Soprano Solo Contest  
3:00 "..... Chorus Contest, Class D  
4:00 "..... Ladies' Quartet Contest  
8:00 "..... Closing Concert and Awarding of Prizes

## SPECIAL FEATURES.

The daily drills in voice culture and chorus singing by Professor Root will be invaluable to all teachers and musicians. These will be free to all contestants and holders of tickets. Professor Root will probably remain in the city part of the week following the festival and conduct a class in vocal culture, continuing the work of the previous week, for which the sum of \$1 per scholar will be charged. This is an opportunity of which all musicians should avail themselves. Mr. Root stands at the head of voice teachers in America, and it is one of the opportunities of a lifetime to the average Kansas musician. By special arrangements with the railroad companies, return tickets have been extended to June 13, thus giving those who wish to attend this school the benefit of one fare for the round trip. Please notify the secretary at your earliest convenience if you will attend this school.

Professor Spencer will give recitals as last year. These recitals will be one of the most enjoyable features of the festival.

Mrs. Ada M. Sheffield, a well-known soprano soloist of Chicago, and Spencer Robinson, a tenor soloist of the same city, have been engaged by the management to assist during the entire festival. The appearance of these artists, together with Professor Spencer's recitals and the daily drill and lectures by Professor Root, offers such an opportunity for a week's enjoyment and profit as is rarely given.

## Musical in Morristown.

Society turned out in force to attend the musicals given by the Misses Hickok for the pupils of their school. They were assisted in receiving the guests by Mrs. Robert Foote, Mrs. Wm. H. Macy, Mrs. Robert Walsh, Mrs. Arthur Dean, and the Misses Hopkins, who also acted as ushers.

The first musical was a piano recital of Richard Burmeister, whose playing of a program from Händel, Weber, Mendelssohn, Chopin, Wagner, Grieg and Liszt aroused the large audience to a flattering expression of appreciation of the ability by which he has acquired a prominent position as a great pianist and able master in the school of music. His own compositions, an "Elegy" and capriccio, displayed the delicate intelligence of the composer and the technic of a finished pianist.

Heinrich Meyn was the artist at the second musical and stimulated a genuine enthusiasm by his splendid strength of voice and technical facility, which showed the versatility of the singer, in the groups of songs chosen from four languages.

The playing of Miss Anna Atkinson, a pupil of Burmeister, gave evidence of good training and ability by which she promises to reach a good position in musical circles.

## Double Bill at the American.

TO carry "Billee Taylor" and "I Pagliacci" on the same night, and to carry both successfully, as was done by the Castle Square company at the American Theatre Monday evening, can only bring from us the compliment that we sometimes think we have repeated too often. If it were not for its versatility the company would not be able to keep its now well established hold on the public, for it is by these broad changes that the various appetites of the American Theatre habitués are looked to. Habitués they are, for by its thoroughness and ability the company has established for itself a reliable clientèle.

"Billee Taylor" has now, after its long rest, all the interest of novelty, though it is not the comic opera that theatregoers of to-day have accustomed themselves to. It has pleasing qualities, a kind of humor and much prettiness. Marie Celeste was a chic Phoebe, singing with really



MARIE CELESTE.

fine intonation and acting with much grace. Oscar Girard's humor took the use, though it was a trifle too hard. The cast was as follows:

Captain, the Hon. Felix Flapper, R. N., of  
H. M. S. Thunderbomb..... Raymond Hitchcock  
Sir Mincing Lane, Knight, self-made man,  
Richard Ridgeley  
Billee Taylor, a gardener..... Jay Taylor  
Ben Barnacle, "bosun" of the Thunderbolt..... E. N. Knight  
Christopher Crab, an ancient schoolmaster..... Oscar Girard  
Phoebe Fairleigh, a village maiden, betrothed  
to Billee..... Marie Celeste  
Arabella Lane, Sir Mincing Lane's Daughter,  
Phoebe's rival..... Ruth White  
Eliza Dabsey, an old flame of Barnacle's..... Bessie Fairbairn  
Susan..... Emma King

Leoncavallo's music coming immediately after Solomon's was an unfair test of the company. Still the opera, in its entirety, was as good a piece of work as the company has yet done. Grace Golden's Nedda was sung with much feeling, but Mr. Sheehan's Canio was more than usually good. In fact, it was sung with more fervor and strength than we had given the tenor credit for. The cast was as follows:

Nedda (in the play Columbine), a strolling  
player, wife of Canio..... Grace Golden  
Canio (in the play Punchinello), master of  
the troupe..... Joseph F. Sheehan  
Tonio, the clown (in the play Taddeo)..... Wm. G. Stewart  
Peppe (in the play Harlequin)..... Jay Taylor  
Silvio, villager..... Richard Ridgeley

## MARIE CELESTE.

Marie Celeste, who appears this week in "Billee Taylor," has the satisfaction of knowing that she is one of the young members of the company who have already "come." It is not easy to reach the stage where there is satisfaction in looking back, and Miss Celeste's career is evidence in point.

She was born—where all good people are born—in New York. Her mother was a Frenchwoman and it is probably to the maternal parentage that Miss Celeste owes the esprit and chic that have made her appearances during the last couple of years so successful. But on the other hand it has been hard work, a nice intelligence and serious musical study that have made her a desirable member of the present company.

Speaking of her work and her first appearance on the stage, Miss Celeste said the other day:

"It was no infatuation for the life. But my father died

and left us nothing, and I had to do something. As a child I had always recited, and as a girl I played in private theatricals, and people thought me clever. One's friends, you know, will always say that. So, when I had to do something, this seemed to be the thing where I was likely to earn most money.

"I was advised by a friend—I was very young at the time—to go out with a repertory company, and learn to act before I tried to sing in public, and on that advice I toured for some months with a company, going as far as Halifax and playing everything, from boys' to leading parts. Why, I even played Topsy in 'Uncle Tom's Cabin.' I cannot remember that I ever played Eva, but I will tell you what I did do; I played the child in 'The Banker's Daughter' one night, when they had no child for the part; so you can imagine how tiny I was.

"My first engagement, which led to the kind of work I am doing now, came directly after that when in the season of 1892-93 I played Poly Hoss in Reed & Collier's 'Hoss and Hoss,' with which I first came to Boston.

"My next engagement was with the Lillian Russell Opera Company, with which I sang Pepita in 'Princess Nicotine' and Paquita in 'Girofle-Girofla.'

"After that I was engaged for the first starring season of Della Fox when 'The Little Trooper' was first produced. In that I created Octavia, and understudied Miss Fox in the title role, which I played many times that winter—1894-95. At the conclusion of that engagement I went back to Lillian Russell's company, with which I sang Ninetta in 'The Tzigane,' Wanda in 'The Grand Duchess' and the Duchess in 'The Little Duke.'"

## The Scharwenka Conservatory.

THE students of the Scharwenka Conservatory of Music gave an instrumental and vocal concert Tuesday evening, April 5, in Steinway Hall. There was a large audience present, but unlike the attendants of most pupil concerts, it was discriminating and genuinely appreciative.

The Scharwenka Conservatory has a faculty that may well insure thoroughness of knowledge and adequate development of possibilities. The entire program showed this, but it is to the pupils of Mr. Scharwenka that we were most inclined. Mr. Falkenstein played the Liszt concerto with technical fluency and even authority, while Miss Wyckoff's undertaking of the Saint-Saëns concerto in G minor, big undertaking as it was, revealed a player whose abilities bespeak an interesting career.

Of the other pupils Miss Lang is a pupil of A. Victor Benham, Miss Carleton and Miss Riley of Mrs. Emil Gramm, Miss Dyer and Max Vintschger of Richard Arnold.

The program was as follows:

Piano Concerto in E flat major..... Liszt  
George Falkenstein.  
Orchestral accompaniment on a second piano by Xaver Scharwenka.  
Vocal, Trahison..... Chaminade  
Miss Isabel Carleton.  
Violin, Faust Fantaisie..... Alard  
Miss Christine Dyer.  
Piano Concerto in G minor..... Saint-Saëns  
Miss Anna S. Wyckoff.  
Vocal—  
Du bist wie eine Blume..... Smith  
O Wondrous Love..... Smith  
Miss M. Riley.  
Violin, Romanze..... Natchez  
Max Vintschger.  
Vocal—  
Summer..... Chaminade  
Damon..... Stange  
Miss Isabel Carleton.  
Piano Concerto..... Grieg  
Miss Helen M. Lang.  
Orchestral accompaniment on a second piano by A. Victor Benham.

## Royal Stone Smith.

At the semi-monthly recital of the pupils of Royal S. Smith, Miss Daisy Tuttle, Miss Broster, Mr. Perine, Mrs. Hadden, Miss Grace Smith, Mr. Garretson, Mrs. Lasher, Mr. House, Mr. McCormick, Miss Henrietta Lambert, Mr. Millington, Mrs. Masury, Miss Ella Johnston, Mrs. Richardson, Mrs. Tanner, Miss Cooke, Miss Van Tine, Miss Arrowsmith and Miss Grace Morgenroth took part. The program was cleverly arranged, the music being of a high quality, and well adapted to show off the different voices and the fine method of Mr. Smith.



## BROOKE

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## Mr. Carl's First Recital.

THE opening recital of the annual spring series at the "Old First" Church was given by Mr. Carl last Saturday afternoon before a large and appreciative audience.

Mr. Carl's popularity shows no wane, and his performance was listened to with rapt attention, from start to finish. The program was arranged with especial reference to the Easter tide, and several numbers were heard for the first time in New York, among them a "Contemplation" by Albert Renaud (dedicated to Mr. Carl), organist of the Eglise Paroissiale at St. Germain, France, which was played with great feeling and admirable effects in the registration; also the "Alleluia" by Clement Loret. In the "Good Friday Spell" by F. de la Tombelle, the organist rose to the occasion, and gave a masterly interpretation of this singularly beautiful work and played the Buxtehude Fugue in C, with great brilliancy.

Mr. Carl is playing with greater breadth than ever, and well merits the place he now occupies in the organ world. The soloist was W. Theodor Van Yorx, who sang Barnby's aria from "Rebekah," and "Hosannah," by Granier, in excellent voice and style.

The second recital will be given next Saturday afternoon at 4 o'clock, with Miss Charlotte Walker, soprano, as soloist.

## M. T. N. A.

THE work of preparation for the convention of the Music Teachers' National Association, to be held at the Waldorf-Astoria Hotel, New York city, June 23-27, continues to progress enthusiastically. Invitations are issued for a local organization meeting, which will be held at 487 Fifth avenue, on Friday evening, April 15, at 8 o'clock.

A local committee of women has been having very interesting meetings. It is composed of Mrs. J. J. Knox, Mrs. Mary Knight Wood, Mrs. E. Lawson Purdy, Miss Amy Fay, Mrs. Pierce, Mrs. Pederson, Miss Ada B. Douglass, Miss Kate S. Chittenden, who are going to act in conjunction with the executive and program committees in developing the local interests of the convention. The prospectus has been issued, and contains an outline of the plans of what promises to be a very successful meeting. Copies of the Year Book (price \$1), which has just been issued, may be procured from H. W. Greene, president, 487 Fifth avenue, or from James P. Keough, secretary, 13 East Fourteenth street, or from members of committees. The outlook is very bright for the coming convention, and the loyalty of the profession to the national association is showing itself in an unmistakable manner. The eagerness with which the vice-presidents, committees and members generally are taking hold of the work is gratifying. The program committee reports the names of many artists who will take part, announcement of which will be made shortly.

## "The Bride Elect."

AFTER a tour in the provinces Sousa's new opera "The Bride Elect" came to town last Monday night and began at the Knickerbocker Theatre what one has every reason to believe will be a long metropolitan career. The audience that witnessed the first appearance expressed its appreciation with an enthusiasm that might have led one to believe it was the nones of October instead of two days short of the ides of April.

Surely Sousa had every reason to be proud for, though in this city he can always count himself among friends, the call for a speech at the end of the second act came, not so much as a personal compliment, as a response on the part of the audience to the culmination of the musical spirit and vigor.

It would be strange not to be able to say that the music abounds in vigorous rhythms and melodic qualities that will carry the news of success to Kirby and even further. These are the characteristics by which Sousa is known, but there was a variant note through the opera that, appreciable in itself, added to the appreciation of the outbursts of the composer-bandmaster—as in the finale of the second act. The first act ended with a single penetrating melody, which had to be repeated over and over again. This and the "Snow Baby," sung in the second act, are two of the most original numbers of the score. The latter showed that the composer was not without the means of "writing the songs of the country," as he expressed it in his little speech. The third act went with more snap than the other two, not because of any change in the musical tempo, but because of the quickening of the libretto.

Of the score in its entirety it may be said that it is evenly and well written—written with the art of Sousa, insinuatingly, simple and ear lingering. "The Bride Elect March," which comes after the singing of "Unchain the Dogs of War," has already begun to fasten itself on the memories, and will probably take its place along with the other march favorites.

In the character of librettist Sousa has made no especial

effort to go outside of the comic opera convention. The book, though, has humor; it is clean, and it does not drag, though at times there is just a trifle too much sentiment. The third act, as we have said, was the best because it had more of the real comic opera element in it than the other two.

The opera will be popular, for book and score combine to make a stirring and pleasurable opus.

The company was well chosen, the chorus well made—both as to voice, face and lower limbs—and scenery and stage management excellent.

The cast was as follows:

Papagallo XIII., King of Timberio.....Albert Hart  
Guido, Duke of Ventroso, his nephew....Frank Pollock  
Frescobaldi, Prime Minister of Timberio..Chas. H. Drew  
Gambo.....Melville Stewart  
Buscato.....Harry Luckstone  
Pietro, an innkeeper.....E. G. Schaeffer  
Sardinia, a jailer.....Wesley Johnstone  
La Pastorella.....Nella Bergen  
Bianca, Queen of Capri.....Mabella Baker  
Minutezza, Princess of Capri, her daughter,  
Christie MacDonald  
Margherita.....Ursula Gurnett  
Rea.....Alice Campbell  
Zedena.....Bertha Davis  
Rosamunda.....Nana Fairhurst  
The Curate.....Chas. A. Goettler  
Locale—Island of Capri.

## The History of Song.

THE second in the series of recitals by Mrs. Grenville Snelling, with introductory lecture by W. J. Henderson, was given Tuesday, April 12, at the residence of Mrs. James A. Burden, No. 908 Fifth avenue.

The songs on this occasion were German, and after Mr. Henderson had gone over the history, Mrs. Snelling sang the illustrations with much feeling and sweetness.

## The Morgan Recital.

THE first of the two Morgan recitals given Tuesday afternoon, April 5, in Mendelssohn Hall, was not as well attended as it deserved to be. The weather had something to do with the small number of people present, but the high artistic standard of the concert should have been proof even against this with those who really love chamber music.

Miss Geraldine Morgan, violin; Paul Morgan, 'cello, and Hermann Hans Wetzler form a trio of much evenness and a great deal of merit. Brahms' third sonata for violin and piano, op. 108, was played with intelligence—and that is what Brahms requires—and technical fluency and precision. It was the most interesting number on the program. The Beethoven trio in E flat and the Mozart trio in B flat completed a program that was played with as much musicianly taste and sincerity as it was chosen.

## Mlle. Alice Verlet.

The charming Belgian prima donna, Mlle. Alice Verlet, who is to sing at the Southern May festivals in the South, has returned from her extensive Western trip and is earning a much-needed rest.

We publish some abbreviated notices herewith:

"Naturally the chief interest centered in Mlle. Verlet, a chic little lady, decidedly French in her manner; she possesses a voice of lovely quality and remarkable cultivation. She can sing like an angel, or as an angel ought to sing to come up to our expectation."—The Daily Telephone, Waco, Tex., March 27, 1898.

"Mlle. Alice Verlet, the celebrated soprano, created immense enthusiasm by her superb colorature singing. Her voice is fresh, bright and musical, and she sang with such perfect ease and brilliancy that it was a rare musical treat to hear her."—The Detroit Tribune, February 18, 1898.

"The Verlet concert at the Athenæum last night was a pronounced success. The audience was large and enthusiastic. Mlle. Verlet's voice is magnificent, with an extensive range. Personally, she is charming."—The Daily Item, New Orleans, March 17, 1898.

"Mlle. Alice Verlet, a beautiful young woman with winning personality and a fine soprano voice, made a decided hit in the polonaise from Thomas' 'Mignon,' Rossini's 'Tarantelle' and Delibes' 'Les Filles de Cadix.' The concert closed with Hollmann's 'Chanson d'Amour,' for soprano and 'cello, rendered by Mlle. Verlet and Mr. Thrane."—The Daily Picayune, New Orleans, March 17, 1898.

"Mlle. Verlet, soprano, was a distinctive success, due to her remarkably fine voice which showed a culture only obtained of the great masters."—The County Mail and Advertiser, Clarksburg, W. Va.

"Mlle. Verlet was accorded deserved enthusiasm. In 'The Shadow Song' her powers of vocalization were abundantly shown and the clearness of her upper register, the purity of the high notes and the ease with which they were taken showed a perfect command of an unusual voice. This impression was deepened in the 'Traviata' selection and in the soprano and 'cello number."—The Wheeling Register, February 9, 1898.

"The program was well selected and well arranged, ranging from high classical music to the popular gems of

song, 'Annie Laurie,' as sung by Mlle. Verlet, winning as much applause as was accorded 'Mignon.' Mlle. Verlet's voice is very flexible, with extensive range, and the power to infuse warmth and life into the words she utters."—The Times-Democrat, New Orleans, March 17, 1898.

"Miss Alice Verlet was offered as the star attraction for last evening and she came heralded as late prima donna of the Paris Opera Comique. She sustained her reputation last evening. Added to her vocal talent is an attractive personality, a round face, a plump figure and the vivacious carriage peculiar to her race. As a singer she is thoroughly artistic. She possesses a voice of rare compass and last night took notes with purity and apparent facility that must have been as high as C or D in alto. She performed rare feats of vocal acrobatics without impairing the purity of her tone nor losing the distinctness of her utterance. Her bon morceau for last evening was the polonaise movement from 'Mignon,' which she sang with an ease and fluency that were almost marvelous considering the technical difficulties of the score. This cantatrice is happy in the possession of a robust physique and strong pulmonary organs which make the most exacting efforts appear easy and at the same time promise for her a long career of triumph as a songstress."—The Evening Scimitar, Memphis, Tenn., March 12, 1898.

"While it is easily decided that Mlle. Verlet would be even more enjoyable in the operatic roles in which she has scored so great a success on two continents, as a lyric singer she is highly satisfying. Her voice is a pure soprano of clear, sweet qualities and a remarkable range and she sang the serious compositions, Meyerbeer's 'Shadow Song' and an aria from Verdi's 'Traviata' with a marvelous display of colorature power. The sympathetic and moving qualities of her voice and manner were better displayed in the encores, 'Si Mes Vers Avaient des Ailes,' by Heaten; 'Thy Beaming Eyes,' MacDowell, and 'Berceuse,' by Hiller."—The Detroit Journal, February 18, 1898.

"Naturally the chief interest centered in Mlle. Verlet, a chic little lady, decidedly French in her manner and charming accordingly. Her voice is of good quality and even throughout. She sang 'The Shadow Song,' Meyerbeer, in an enjoyable manner, and also the 'Cabalette,' from 'Traviata,' Verdi. No singer heard here recently has been more enjoyed."—The Wheeling News, February 9, 1898.

"Mlle. Verlet particularly awakened more than ordinary enthusiasm. After an aria from 'Traviata' she sang a love song by the American writer, MacDowell, in English, a concession so much appreciated that still another encore was demanded. Mlle. Verlet is in most respects a charming little artist."—The Evening News, Detroit, February 18, 1898.

## Rachel Hoffmann Leaves.

Miss Rachel Hoffmann, the pianist, leaves for London and Brussels on Saturday. She will make her home in the latter city.

## Gadski in "The Redemption."

I have sounded often in the *Journal* the praise of Mrs. Gadski in no uncertain language. I may therefore take the liberty of saying that her performance last night was unsatisfactory. No doubt she was hampered by the necessity of singing in English, whereas at the Worcester Festival she sang in German and in Latin. Last night she sang without breadth and without authority. Her tones were thin; her delivery was labored and mechanical. It is true that the tempo taken in "Over the Barren Wastes" was too fast—as it generally is—but she had the remedy in her own hands.—Boston Journal, April 11.

## Easter Music.

The Easter music given at the First Baptist Church of Camden, N. J., of which Arthur L. Manchester, editor of *The Musician*, is choirmaster, included, among other numbers, the "Hallelujah Chorus" and a magnificent Festival "Te Deum" by H. Clough-Leighter, for solo voices, quartet and chorus. The quartet choir of the church was augmented by a selected chorus of twenty voices. Both the "Hallelujah Chorus" and the "Te Deum," which abounds in abrupt changes of key and tempo, were sung with excellent precision of attack and intelligent expression. The full program is to be repeated by request.

## Bellini's Jewels.

Laura Bellini, an opera singer, living at Morello's in West Twenty-ninth street, reported the loss of jewelry which she valued at about \$3,000 to the police of the West Thirtieth street station last night. She said she left home with a woman friend about 7 o'clock, and drove in cab to No. 119 West Forty-first street, where they made a short call. From there they went to the Plaza Hotel, where they were to dine. At the hotel she missed the leather bag in which she carried the jewelry. She had put it in an inside pocket of a cloth cape she wore, with her purse. The purse was there all right, and a chain which had been attached to the bag was still around her neck.

Search for the bag was made in vain at Morello's, in the cab and at the house in Forty-first street. Among the lost articles are three diamond rings valued at \$1,200, a marquise ring, \$200; a turquoise and diamond ring, \$200; a turquoise ring, \$40, and a bar brooch with diamonds, \$40. The jewels are said to represent all the singer's savings.—Sun, April 12.



### Jacoby's Boston Triumph.

MRS. JOSEPHINE S. JACOBY, the contralto, sang with the Boston Symphony Orchestra last week—Friday afternoon and Saturday evening—and followed up her previous successes of the season with a veritable vocal triumph at Music Hall. The record made by Mrs. Jacoby as an American and American taught concert and oratorio singer is unprecedented in the history of song in this country, and stands as a verification of the platform that demands recognition of home talent and home resources. It also proves that the people here will recognize native talent and merit provided it is the genuine article. We produce some extracts of the local criticisms:

Madame Jacoby has an imposing stage presence. Her voice is a warm and sympathetic contralto of great sonority and large compass, very full and rich in its lower notes, and pure and of velvety smoothness through its whole range. The artist uses it with skill; her intonation is perfect, and she sings broadly and well.—Boston Herald, April 10.

After the symphony came the soloist of the concert, Mme. Josephine Jacoby, a lady of most beautiful stage presence, graceful in the extreme, and gifted with a remarkably pure voice wedded to that quality, so rare in America, a clear enunciation. Her first number was the well-worn "Che faro senza Euridice," sung in Italian. There was something of calm deliberation here, and the phrasing was new in some of its touches, but in spite of the evident reserve the number made a good effect. The surety of intonation and the breadth of the final climax were highly to be commended. The singer was twice recalled with hearty applause. \* \* \* The calmness and reserve noted in "Che Farò" wholly disappeared in the performance of two Wagner songs which Madame Jacoby gave later in the concert. These were finely accompanied by Mr. Paur himself. "Traume" was sung in a beautiful manner and with an ease that had its peculiar charm. Madame Jacoby's noble voice is very equal in its registers; she is always true in intonation, and when a degree of passionate abandon shall have been attained she will take very high rank.—Boston Advertiser, April 11.

Mrs. Jacoby is a strikingly handsome woman, and with a singer this is half the battle. She suggests the sombre, mysterious charm of the Queen of Night in Mozart's opera; but the Creator was wiser than Mozart, and he gave her a contralto voice. This voice is a wondrous organ. The tones are velvety, warm; they remind you of purples and softly radiant precious stones. And this voice is used with much technical skill.—Boston Journal, April 10.

Mme. Josephine Jacoby, a contralto singer, new to this city, achieved a great success at last week's symphony concert. Her numbers were a recitative and aria from "Orpheus," and Richard Wagner's musical settings of the songs "Dreams" and "Sorrows." Madame Jacoby is a woman of striking personal appearance, and her voice is one of the richest contraltos heard in this city in a long time. She sings easily and naturally, her tones are unusually rich and resonant, and the quality is even throughout her register. Her performance came in the nature of a surprise to many in the audience, as the artist had come here without any advance heralding of her powers, and to the majority of her auditors she was a stranger. Her voice is of exceptional quality, and she uses it very effectively and without a semblance of forcing tones.

The "Lament of Orpheus" was sung with fine dramatic power, the opening phrases illustrating the despair of the lover in a manner which instantly aroused attention and the anticipations of a sympathetic presentation of the excerpt. The whole number was grandly declaimed and sung, and suggested the possible enjoyment of "Orpheus" in operatic form, with Madame Jacoby as the hero. The two Wagner songs were also notable contributions, the work of the artist calling forth demonstrative plaudits and many returns to the platform. Conductor Paur played the piano accompaniments to the songs.—Boston Globe, April 10.

Madame Jacoby has a very fine contralto voice, which has a great volume of tone, and she uses it always with expression and good taste. Her singing was in every way admirable, and she received several recalls after both of her selections.—Boston Post, April 10.

### Vive l'Orgue de Barbarie.

A FACETIOUS German who dwells in the city of ten thousand smells and the distillations of at least one thousand separate and distinct Jean Maria Farinas, complains that Cologne is too still and quiet for him. There is noise enough, he can hear the street cars, the boiler makers, the hack drivers, the fog horns on the river, but he cannot hear any music. There is, of course, too much music in concerts, great and small, in restaurants, beer saloons, and in private houses, but where is the music of the streets? Yet it is the music of the streets that has given the great composers their popularity.

"Why," he cries, "has a paternal government silenced the barrel organ? Can the nerves of beer-swilling, limburger-devouring Germans no longer endure the sweet tones of the organ of Barbary?" He misses his daily dose of music, which usually assumes a polyphonic character, for he lives at a corner where at any hour of the day he can hear at least three organs playing three different tunes.

"Talk of counterpoint and the laws of harmony! How absurd they are our common experience proves. Take one instrument grinding out the march 'Herr Lieutenant' in E flat major, a second the 'Estudiantina' waltz in E major, and a third the 'Czanna' in D. At first you may be shocked by the difference of tempo, rhythm and harmony. This is, however, mere prejudice of education. Listen and become accustomed and then you will enjoy it. The enjoyment is enhanced when the organ with the E major waltz does not possess a C sharp and the F sharp in the 'Estudiantina' becomes an F."

But there is more than enjoyment to be derived; such music is the best training for a critic of modern orchestral music of the naive classic style especially, and our author opines that if this organ music were only allowed to pervade the city he would soon be able to understand Richard Strauss' last work.

Then he weeps over the fate impending over the organ grinders under the new law. What can they do? What are they good for? They have been turning a handle year in and year out, and perhaps may find employment in some mechanical trade where handles have to be turned all day long. But how distressing to their artistic souls the dull whirr of commonplace machines to the artistic work to which they had been devoted. Imagine a trumpeter turned into a glass blower, a pianist into a typewriter, a tenor into a "barker" for a dime museum; then you may realize the feelings of the locked-out organ grinders.

"No," he continues, "repeal this cruel law. Let us permit the grinder to grind under due supervision, examine the organist as to whether he has a good ear and a musical temperament, institute classes for him in conservatories, so let the organ live and resound."

### Cantata at Waterbury.

"The Holy City," cantata by Alfred R. Gaul, was given by the First Methodist Chorus Choir, under the direction of Mrs. Wm. Ellsworth Kimball, at Waterbury, Conn., Monday evening, March 28.

Those who took part were Luella Wagner Tracy, soprano; Minnie D. Buck, alto; John Moore, tenor; Milton J. Warner, bass; Miss Ida Suckley, cornetist; Harry Lane, pianist, and Mrs. W. E. Kimball, organist.

### Rubinstein.

The great Russian was anxious to have his "Christus" given at Cologne, and after his death Director Hofmann, who had produced the work at Bremen, consulted Pastor Schumacher of Cologne as to the advisability of performing it in that city. The reverend gentleman, who was a friend of Hofmann, listened with interest to his remarks, but advised him, in view of the opinions of Christians of

all sects, who would regard the work as a profanation, to refrain from so doing.

Hofmann referred to the Oberammergau play, and Schumacher replied that a distinction must be drawn between the theatre proper with its pronounced secular atmosphere and a peasant performance based on old traditions. He added that the remote situation of Oberammergau must also be considered. Hofmann abandoned the project.

### Athene Club.

On April 15 will occur the annual fête of the Athene Club, at the Hotel Rambouillet, Ninety-first street and West End avenue.

The program will consist of a Divertissement Historique of the time of Louis XIV., followed by a group of French songs. This French program will be interpreted by Mlle. Henriette S. Corradi, Officier d'Academie.

Au Printemps.....Gounod  
Sérénade à Mignon.....Massenet  
Premier Jour de Bonheur.....Aubert  
Ouvre tes yeux bleus.....Massenet  
Les Charmeurs (Ronde).....Ferdinand Poise  
Biondina.....Gounod  
(Accompanied by Mrs. Porter Paddock.)

### Suppe.

Sophie Von Suppé, the widow of Franz Von Suppé, has written a letter respecting his forthcoming work "The Parisienne." She writes, "The foundation of the musical part of 'Die Parisini' is chiefly the score of Suppé's 'Frau Meistern.' To complete the score, Kappellmeister Adolf Müller, who was intrusted with the revision of Suppé's remains, employed a series of prominent numbers from his remains. The piece therefore contains only Suppé's music. The completely new book is written by Victor Leon and Ludwig Held.

"Franz Von Suppé himself during his lifetime ordered the adaptation of this music which he considered some of his best, and a series of numbers of this music with new text from Suppé's hand lies before me."

### Another Wagner Letter.

The Berlin Wagner Society published in the program of its last concert the following letter of Richard Wagner:

LEIPZIG, June 15, 1887.

I send you herewith a two-hand piano arrangement of Beethoven's symphony No. 9 which you already had last year and returned, as you had a superabundance of manuscripts. I herewith offer it again to you to use as you please, as I leave it with you for your own time and disposal. I do not ask for a royalty for it, but if you were to make me a present in return of some music I should be very grateful. May I then ask you to let me have through Wilhelm Haertel: 1. Beethoven's Missa Solennis (D major) score and piano arrangement; 2. Beethoven's symphony No. 9 score; 3. Beethoven two quartets score; 4. Beethoven's symphonies arranged by Hummel? The sooner you fulfill my request the more you will gratify

Your humble servant,  
RICHARD WAGNER.

The letter was addressed to the firm of Schott Sons, Mainz, and they sent the music asked for, but the "piano arrangement, two hands, of the ninth" was never printed. After reposing in the manuscript drawer of the firm for forty years, it was sent to Wagner as a New Year's gift in 1872.

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### THE SPANISH WAR.

IF it should take place, the war with Spain would probably be called the Spanish War just as the war with Mexico was designated the Mexican War, although no reason can be given for calling a war with Mexico Mexican. A war with Spain might be termed a Spanish War, because of the peculiar methods and barbaric customs still prevalent among Spanish commanders and soldiers such, for instance, as starving, shooting, mutilating and hanging or burning of women and children.

The conflict will be a test between Anglo-Saxon deliberation based on an intellectual poise and Latin temperament, which in history certainly counted for much before the era of the trained, scientific mind. The Spaniards of to-day are endowed with physical powers, notwithstanding much demoralization of the lower and particularly the peasant class. Even those Spaniards who have been taught in school did not learn to realize the character of the world outside of Spain; it is a strictly national education purely Iberian, not even Latin. Europe outside of Iberia is not known to the Spanish mind, and it is not essential among cultured Europeans to study Spanish as French and Italian are studied by the Briton, the Teuton and even the Russian, particularly of the higher classes.

Reference is made of the fact that Spain defeated Napoleon before he was defeated in Russia and in Germany at Leipsic. There was no difficulty in seating Joseph on the Spanish throne, but he was unable to maintain himself as he was not by temperament gifted with the quality to command or to exercise control. The monarchical system decayed under his lax enforcement of his brother's theories, and after Napoleon had presented Spain to Joseph the latter lost it not Napoleon himself. In which battle with Spaniards was Napoleon ever defeated or even repulsed? Stupid claim of the Spanish press. And even so, what would that signify at this date, one period representing the beginning of the century when we were hardly "in running order," the other the end of the century with seventy millions of people here, and three wars intervening to determine our physical and moral strength.

Since the loss of her American colonies Spain has had no great wars of any kind except her civil conflicts and her rebellions in the West and East Indies. She has had no great general in all this time to cope against a great foreign foe. She never has had a great naval conflict, even the Armada as far back as the sixteenth century being destroyed by Drake. All the boasting we hear is mere boasting and nothing to base it on. For these reasons there is no particular glory in defeating Spain; for these reasons no great sacrifices should be made; for these reasons no such a crisis as the present should be permitted to continue and all industry and commerce paralyzed, and the routine of the life of a nation be indefinitely disturbed. Within the next few days the decision should be made definitely, and if there is to be war, war should be made and quickly ended by American rapidity, aided by ingenuity and native skill.

It is understood in a general way that the Key West squadron is to blockade Cuba and so force a surrender, and that the Flying Squadron is to intercept any approaching succor. It seems very simple on paper, and should be simple with a nation such as Spain is at present. If we cannot handle a distracted, bankrupt nation, which has been unable to dislodge its insurgents after years of fighting, it would indicate that we are at the mercy of any of the first class maritime powers of Europe, and that Japan could put us under tribute. The one thing, therefore, to do is to decide now, and then finish the job quickly, and return to normal conditions, and build a great navy besides fortifying our coasts thoroughly.

### CLEMENT SCOTT RETRACTS.

LONDON, Saturday.

THE controversy between Clement Scott, the dramatic critic, and the theatrical people of this part of the world arising from Scott's reflections upon the virtue of actresses in an interview in December last, has been settled by an abject apology upon the part of Scott last Thursday.

The dramatic critic stirred up the storm referred to in an interview prepared for a publication, entitled *Great Thoughts*. Among the remarks attributed to Scott was that it was nearly impossible for a woman who adopts the stage as a profession to remain pure. He is said to have added that "the freedom of life, speech and gesture behind the curtain renders it

almost impossible for a woman to preserve that simplicity of manner which is her greatest charm."

Continuing, Scott is credited with remarking:

"What is infinitely more to be deplored is that a woman who endeavors to keep her purity is almost of a necessity foredoomed to failure in her career. It is an awful thing to say, and, still more terrible, it is true; but no one who knows the life of the green room dare deny it."

In his apology Scott says:

"I suggest that the words published, and which have evidently given such offence, were spoken at a moment of great mental strain, when my surroundings were such as to prevent me from clearly appreciating the distress they were likely to cause."

It is believed Sir Henry Irving will accept the apology, and that the matter will be allowed to drop. The controversy had grown in bitterness, the managers combining to keep Scott out of their theatres, while dozens of appealing and threatening letters were sent to the *Daily Telegraph*, by which paper Scott is employed, asking for his discharge. Finally the matter was taken up by the Actors' Association in its corporate capacity, and was to be debated at a special meeting on April 19, Scott in the meanwhile appealing to the Institute of Journalists to see that he got fair play.—*New York Herald*.

### THEATRES IN VARIOUS LANDS.

THE population of Italy is 8,000,000 less than the population of France, but Italy has more theatres than France and twice as many as Great Britain, though the population of Great Britain is fully 5,000,000 larger than that of Italy. These figures, recently compiled, reinforce the claim long made by Italian managers that there are more theatres in proportion to its population in Italy than elsewhere in the world.

There are, counting halls and opera houses as theatres, 1,000 places of amusement, approximately, in the United States. In Italy there are 448, in France 437, in Germany 390, in Great Britain 352, and in Spain 210.

One explanation which has been offered for the very large number of theatres in Italy is that many of them are small affairs and unworthy of recognition as theatres. This view of the case, however, is inaccurate, as, in respect to the seating capacity, Italian theatres are rather larger than smaller than those of other countries.

The Carlo Felice in Genoa seats 2,500, the San Carlon Naples, 2,200, and the La Scala, now no longer used for theatrical performances, in Milan, 2,100. The size of these theatres can be seen when compared with some New York houses, the average seating capacity of which is 1,500. The Garden, Garrick, Hoyt's, the Lyceum, and the Empire, all well known houses, have less than 1,500 seating capacity each.

A more plausible and more satisfactory explanation of the large number of theatres in Italy is to be found in the fact that the cultivation and appreciation of music are perhaps more general in Italy than in any other country, and many of the playhouses therefore are devoted not to theatrical but to musical entertainments.

What are called concert halls in the United States or England are theatres in Italy, and the gardens which prevail so largely in Germany, and in which the popular taste for music is in part supplied, are not to be found in Italy to any similar extent. The number of small towns in Italy of what would be called in this country the second class is considerable. With a total population in excess of 30,000,000 Italy has no large city having as much population as Baltimore, and, unlike England and France, the political capital of the country is neither the largest city nor the artistic capital of it.

Popular amusement in the small towns is furnished at minor theatres, and the number of these is so great as to put Italy at the head of all countries in this particular.—*The Sun*.

### UNENDING.

As time on time folds year on year,  
And soul-born sorrow sends tear to tear,  
And fickle mirth runs cheer to cheer  
Unending.

Or waves that rage and roll in time  
To some deep-stirring mystic chime,  
Or song of praise, each word in rhyme—  
Emending.

So dreams, born full and fair in youth,  
Seem'd vanished, as with right and ruth,  
Still bleed the heart and live as truth  
Enending.

GEORGE HENRY PAYNE.



## The Magyar and His Poetry.

BY VANCE THOMPSON.



HAVE you heard the Magyars sing their "Szozat"—this hymn at once fierce and sad, with its limping rhythms and cadences suspiciously Oriental? It is Vorosmarty's "Appeal." It is ringing to-day from the Carpathians to the wooded Bakony. It is the soul of Hungary. I have done it into English, and this is, I believe, the first translation of any sort that has been made. It may well stand at the head of this article, in which I aim at giving a cursive view of the Hungarian poetry of the present day:

### SZOZAT.

To the fatherland, unfaltering  
Thy faith be, O Magyar!  
For thee there is no hospice  
In the vast world afar.

Here must thou live and die, come good  
Or ill, come sun or cloud;  
For the fatherland thy cradle was,  
And its turf shall be thy shroud.

Here fought the armies of Arpad,  
Here Hunyady fought of old;  
Aye, o'er this soil, in streams, the blood  
Of thy mighty fathers rolled.

O Liberty! 'Tis here they raised  
Thy blood-stained standard high;  
Here valiant heroes battled, sworn  
To conquer or to die.

And after many evil days,  
In spite of strife and ill,  
Worn, shattered, but not crushed—O God!  
Here lives the nation still.

To the mother of all nations, aye,  
To the universe she saith:  
"Ten centuries of woe—are they not  
Worth liberty or death?"

Is it all in vain so many hearts  
Poured out their blood? In vain  
Brave souls a thousand years have wrought  
To break the cursed chain?

It must come, God! must come again,  
Come it by prayers or guns,  
The day of freedom that we claim,  
A million of thy sons.

Or, if freedom come not, let there come  
Death, sudden, omnipotent,  
To strike the whole race dead and rear  
Of its bones a monument:

That the nations of the earth may see,  
Down to the day of doom,  
The race that died for liberty  
Laid, Christ-like, in its tomb.

Magyar! Eternal be thy faith  
To thy native land; 'twas she  
That gave thee life, and when thou diest  
Her dust shall coffin thee.

There is no home—no place for thee—  
In the great world afar;  
And good betide or ill; here must  
Thou live and die—Magyar!

Vorosmarty's work belongs to the purely national period of Hungarian poetry, which, beginning about 1820, has persisted almost to the present day.



There was a French school of Hungarian poetry in the eighteenth century. There is to-day in Budapest—gayest and most coquettish of modern capitals—a school of verse that apes the French and sings again the formless strophes of Retté and echoes the fragile canticles of Regnier. With this I shall not

busy myself. It is not racial. It has only a factitious connection with Hungarian literature.

The soul of the Magyar is at once tender and bitter, simple and complicated, delicate and barbaric. It is the soul of a poet.

It is time the world learned that Hungary produced something beside aperiative mineral waters, paprika, czardas dances and fiddlers.

Once I rode out over the royal domain of Meszohegyes, where the wild stallions romp—whirling thousands of them. I thought it very curious to notice in each herd of horses a little ass, at whose neck hung a bell. One of the *csikos* told me (and as warder of the horses he knew) that the little ass was the leader and that the stallions followed the tinkling bell as soldiers follow the drum. It seemed strange then, but I have got over the wonder of it. I have seen so many men in so many lands and always I have found it true that a little ass leadeth them. I see that the critics have their bell-wether. In music and in art and in literature I see that the mob follows the little tinkling ass.



Can you picture to yourself that army of stallions romping over the limitless prairie? It is typical.

It was, I remember, at Meszohegyes that I saw for the first time a steam plow—a monstrous machine that rooted up the soil with incredible speed. I saw twenty-two of them march out into the field abreast. All over the field were dotted poles and at night from each pole blazed an electric light. And all night the twenty-two steam plows marched and countermarched, side by side, puffing fire and smoke and ripping open the brown belly of mother earth.

It was an idyll of science.

Far in the distance the wild stallions romped and ranged and a little ass led them; near at hand, in the train of the plows, trooped the men and women—the men in brodered trousers and gay caps, the women with brown, naked legs.

And this also was a picture and typical.

Here the old world meets the new; it is as though the Shepherds who saw the star had taken train for Bethlehem. The barbaric herdsman walks the night by electric light and to the humming of steam plows sings of the glory of Arpad.

I am enough of Taine's way of thinking to hold that a certain knowledge of the history of a race is preliminary to any understanding of its literature. It will not be amiss, therefore, to recall some of the formative influences that have made the Magyar what he is. Even the mildest Magyar has a good deal of Arpad in him.

He does not forget that he is ruled from the capital on the yellow Danube—the Danube is blue only for waltz purposes—and he does not forgive it.

It was in the year 887 that seven clans of Magyars—barbarians of Turanian breed—crossed the Carpathians and settled in that mountain girt basin known of old as Pannonia. These invaders consisted of 108 families. When Duke Almas, their leader, died, his son Arpad was set in power. Then there was joyous fighting. They conquered the whole of Hungary and Transylvania. They founded the state.

The history of the 620 years of Hungary's autonomy makes fine reading. It is splendid with bloodshed and clanging armor; splendidly riotous. War with the Croats and Serbs, with tame Germans and hungry Bohemians—

feuds at home and wars abroad. This, with occasional religious persecutions and peasant insurrections, makes up the stirring history of the old days.

Then came the great catastrophe.

In the battle of Mohacs the Turks, under Solyman the Magnificent,

destroyed the Hungarian army and killed the king. After that the crown passed to the house of Hapsburg.

The battle of Mohacs has become a proverb.

If a peasant breaks his pipe, he will shrug his shoulders and say philosophically, "Ej! Haj! There was more broken at Mohacs!" The maid who loses her garter or her sweetheart, or anything else maids lose, will comfort herself with the reflection, "There was more lost at Mohacs." And in their cups I have heard the young Magyars curse this far away battle as

"These Magyars are a singing race."



hotly as the absurd Irish curse Cromwell. Kossuth's revolution of 1847-8 does not seem to have made half so strong an impression on the lower orders. The peasant songs are all of Hunyady, who fought the Turk; of Arpad, who built the state, and they leave Kossuth Lajos to the poets and publicists.

Hungary is the most extraordinary nation on earth.

If you are given (like Herbert Spencer) to study the results of race mixture, you should study the history of Magyarország. The Roman Empire in its most heterogeneous days never equaled it. In the South of Hungary are the Serbs. They lean toward Serbia and dream, naturally enough, of a great Servian empire in the days to come. The Croats, on the other hand, aim at making the delta between the river Save and the Drave the centre of a greater Illyria, putting Bosnia, Herzegovina, Montenegro and Dalmatia under the same bonnet. The Moravians in the North would not look askance at union with Bohemia in founding a new Czech state. The Roumans of Transylvania are in sympathy with the Patriotic League, the object of which is the establishment of a Roumanian empire, which shall take in the Roumans of Hungary, Bessarabia, Macedon, Serbia and Austria.

As I have said, geographically the country is a basin, ringed round by mountains.

Now all these nationalities are shut up there like rats in a barrel.

The obstacle in the way of realization of any of these national dreams is geographical and final. What the hills have joined together race cannot put apart. Still the national feeling—the racial anger—blazes up now and then in the heart of Croat or Serb or Rouman.

The scratching of matches—even patriotic ones—is especially dangerous anywhere in the neighborhood of those little Balkan states, which are the loose gunpowder of Europe.

These things your Magyar friend will tell you as he sips his *slivovitz*.

In the decade between 1880 and 1890 the Magyar population increased 100 per cent. As an offset, however, it is to be remembered that in spite of this increase the number of those who could speak Magyar decreased by 4,000. The proper deduction would seem to be that they are losing ground. They number to-day 7,500,000; against them are 9,500,000 of Germans, Croats, Serbs and Roumans.

They hold the supremacy in spite of the fact that they are in the minority. But while the Magyar element holds its own in the arts, the sciences and literature, it seems destined to lose its political supremacy.

At the present, however, the Magyar is on top.

The old, dominant race is united; it hangs together stanchly, as did those wandering tribesmen who rode down over the Carpathians to conquer the land. On the other hand, time and the destructive democracy of the age are fighting against race distinctions.

Civilization is tending toward great states—toward fusion rather than separation.

The little Republic of Tapolara, with its fifty-five inhabitants, is an anachronism.

A race that should breed poets. A race with a glorious, bloody history. A race that has fought. A race that has known the bitterness of disinheritance and defeat. And withal, these Magyars are a singing race. They are as gay and amorous as they are valiant. Fighting, kissing and singing were always a trinity. And the Magyar girls are extremely kissable. They have little hands and feet, and dark, ingenuous eyes. They are wholesome girls.

They have inspired the Zsardas, these mad, gypsyish dances. And the poets have sung them.

Hungarian literature is usually dismissed with an easy reference to Petöfi, Arany and the novelist, Maurice Jokai; but there is something else. Until the eighteenth century there was little of the courtly literature that was not inspired by German or French writers. Then a nestful of poets woke to song.

They sang of rustic love, of war and patriotism, and formed, virtually, the poetical language of Hungary. This essentially Magyar movement in letters has continued to the present day. It has produced many fine works.

Vorosmarty, who combined poetry and dramatic criticism, wrote the national epic, "The Flight of Zalan." It was he, too, who wrote the national hymn, which I translated above.

There are three names that stand for much that is typical in the poetry of Hungary. These are Petöfi, Arany and Michael Tompa. The first of these was a stormy, Byronic creature, whose muse wore a sword. He died on the battlefield.

Arany, on the contrary, was a gentle, philosophical soul. His trilogy, "Toldi," is an epic of peasant life. He loved the fireside and the field. He speaks the popular tongue. He has the rustic note of common sense, the rustic fatalism. He died a dozen years or so ago.

Tompa was a balladist, a Magyar Beranger, as it were, or, I might almost say, a Magyar Burns. His is the true voice of the people, lyric, bitter, gay, patient, sad—the eternal plaint of those who labor and are smitten.

These were poets of '48.

They sang the hope and despair of that bloody revolution. When the last battle was lost and Austria had taken her revenge, when the last rebel was hanged and Hungary was degraded to a province of the Hapsburg empire, poetry died for awhile. And then, curiously enough, there broke out a poetical revolution. From one end of the land to the other the poets sang treason. They intoned defiance in allegories. They chanted rebellious dirges. Much of it was real poetry. Among these poets the name of Paul Gyulay is conspicuous, though he laid down his lyre to take up the scalpel and become the leading critic of Hungary and a very subtle analyst of the literature of his land. His verse is sincere, delicate, melancholy.

A little poem called "On the Frontier of Transylvania" will give you a faint idea (even in my translation) of his gentle talent:

ON THE FRONTIER.

The little hamlets desolate,  
Along the mountain sides; the trills  
Of wild birds, jubilant in the woods;  
White waters streaming down the hills.

I breathe again my native air,  
And pause, here on thine outmost peak,  
O Transylvania, my dear land,  
The motherland I come to seek.

I kneel, here, weeping, like the son  
Who comes from exile, o'er the wave,  
And finds the mother of his heart  
Asleep forever in the grave.

A more representative poem—and one of the tenderest poems in any language—is his "A Night Visit," in which a dead mother revisits her crying children and soothes them as of old, but it is too long for translation here.

Of the same period as Gyulay are Charles and Géro Szaz, Dalmady and Komocsy. The love poems of Charles Szaz are delicious and are so prettily worked that they afford the translator charming spells of agony. Professor Apathy, of the University of Kolozsvár, has written much verse; I have seen two or three admirable philosophic poems from his pen in the Hungarian reviews. Another name that should not be omitted is that of Isadore Barna the younger, who is editor of *Pesti-Naplo* and a poet at once fanciful, humor-



ous and sentimental. By right of his Jewish blood he has something of Heine's impish and tender talent.

The Count Géza Zichy, who is well known as a musician—a virtuoso of no mean merit—has written a great many poems that have become household



words in his own land. One of the most popular I have done into English, thus:

## THE FUNERAL.

"Hello! another woman dead,"  
The casual, passing stranger said,  
And went his way.

Her old, old parents wept and grieved:  
"A better daughter never lived;  
Too short her stay."

The doctor: "Birth—h'm—poisoned blood."  
The priest: "A pious soul and good;  
No need to pray."

Her husband, trudging by the hearse,  
Said only this: "My universe."

\* \* \*

I am taking down these volumes of verse almost at random; not quite, however. The name of Barna recalls that of Joseph Kiso, another Jew in whom there is Magyar blood, and a captivating spirit of poetry truly Magyar. Withal he is intensely Jewish. He reminds me of those sad Jewish poets of the Middle Ages, of Yomtob of York and the melancholy singers of the Ghetto. He is the editor of *A et (The Week)*, and in this journal many of his poems have appeared. His style is Oriental, brilliant, almost barbaric at times. He is a profound thinker, and, like everyone who thinks profoundly, he is a pessimist. His balladry is exceptionally strong. His "Ballade of Judith Simon" is a piece fine in its vigor and strenuous in its pathos. It is, moreover, a very interesting picture of Jewish life. It is, however, too long for translation. Yet I wish to give you a taste of his quality, and I am hesitating between "The Christ" and "My Prayer," the latter being his introduction to a collection of Jewish prayers—an interesting book, by the way, which I shall discuss some day. It may be a wise compromise to pass to the more essentially Magyar poets. Take, then, Reviczky, a curious, sad poet. There was much of Keats in him. He was a great poet, who died too young. He, too, had this marvelous Magyar gift of color; there are poems of his that rival "St. Agnes' Eve" in the splendor of their verbal embroidery. He knew also the gray in life—the half-tones and faded hues. The original of the following lines (I translated them some time ago) is very simple and direct in its pathos:

## THE WEEKS PASS.

The weeks pass and the months go,  
But I am dead and laid below.

Life with all its mirth is loud—  
It cannot wake me in my shroud.

Spring will come with bud and bloom;  
I shall not know it—in the tomb.

The dead man, hidden in the clay,  
Heeds not how the seasons spin away.

And dead am I; if a song is born,  
'Tis but a graveyard flower, forlorn.

\* \* \*

Reviczky's best poem, and the best known, is "The Death of Pan." It is, to my mind, the *chef d'œuvre* of modern Hungarian literature. Unfortunately its length is too great to permit its insertion—though I spent many laborious, satisfying hours in Englishing it. Posa, who has written children's verses that Robert Louis Stevenson would have approved; Palagyi, Toth, that mocking spirit; Heltai, Vargha and many others I can but mention. Another time, however, I may print a translation of Michael Szabolcska's "Hortobágy" (the plain), a rare poem. For the present I wish to take up one or two of the popular songs—the real folk songs that I have heard in the village inn, sung to the clatter of drinking mugs, or beaten out on the long, level highway to the rhythm of the horses' galloping feet.

\* \* \*

Here, for instance, is a song which I have heard time and again. It has almost as many verses as "Chevy Chase," and I daresay I have never heard it all.

A few verses will give you an idea of the swing of it; I have preserved the metre and a dogged literalism at the expense of the rhyme:

My good nag Rigi lost a shoe  
On the frozen road as we galloped through.  
They will shoe him again at Oro haz—  
Ej! Haj! There was more lost at Mohacs!

The girl for whom I weep always  
Is my dead darling; night and day;  
She is living—but with another lad—  
Ej! Haj! There was more lost at Mohacs!

And here is another notable song at fair and country gathering:

Do not tell my husband, gossip,  
Do not tell my man;  
I've sold the hen and chickens,  
I've sold the old cock, too;  
And all I got was thirteen prue,  
From Israel, the Jew.

"Devil take you! neighbor gossip,  
You're always at the inn!"  
My heart is bad, good woman,  
Whether I stand or sit.  
And a cup of this good liquor  
Is the only thing for it.

One of the oldest songs—like all good folk songs it is dateless—is this naive little rhyme:

I tie a silk lash to my whip  
And drive across the plain.  
You did not love me half enough,  
And I'll not come again,  
Little one, not again.

O, on the plain of Szent-Tornya  
There is a white tombstone.  
My heart's delight is buried there,  
And I am left alone,  
Little one, all alone.

But you should hear it sung to wild, gypsyish music by some gold-throated Csikos, as he gallops over the twilight plains, as it has then a beauty all its own, for it is the song of the Pusta, those prairies that stretch like shimmering silk from horizon to horizon.

In this hasty review of the modern poets of Hungary I have been able merely to give a few hints and instigations toward the study of the subject. Still, you may have gained some insight into Magyar poetry and the racial influences that have shaped it.

## The Stage Abroad.

THE Palais Royal has had a great success with "La Culotte." Anyone who wants to know the exact meaning of the word may consult his or her French dictionary. For us it is sufficient to know that the principal of the character piece claims the right de porter la culotte, that is, being interpreted, to wear the breeches. She represents the "rights of woman."

As for the rest of the piece, what can be said? A lady, whom French boulevardier journals love to describe as a horizontale, has a charming suite of apartments. She possesses in this aforesaid suite a shower bath next door to her sitting room. She is so nervous that she dare not pull the cord herself, and she is, unfortunately, so modest that she will not permit even her maid to be in the room and pull it.

As is quite necessary in the piece, she arranges that the cord of the shower bath is carried into the sitting room, and looks as like an old-fashioned bell-pull as it can be made.

Cannot you see what will happen? Half a score of persons call on the horizontale; they call in such quick succession that the first comer, A, must hide himself when B appears, and so on and so on. The only refuge they can find is the bath room. A flies to conceal himself; then, just as he is thanking his stars that he is safe, B, in the next room, wants to call the servant. He pulls the bell rope and A is wet to the skin.

Then one after the other out they come, in nice evening dress, all the gang who used to patronize our horizontal friend. This scene elicited frantic applause and unceasing roars of laughter.

One novelty in the piece is the frankness with which the little woman of the play expresses herself. She declares to her husband that she will take a lover. This is quite a la Francillon. But she improves on her great original; she takes a dozen. Every gentleman who comes in for any reason is at once embraced by her with the exclamation, "I adore you; I have always adored you!"

"Five at least," remarked the husband. "I did not imagine that her heart could contain so many passions."

"I adore you; I have always adored you!"

"Good heavens, six! My wife is busier than I ever could have imagined. We all believe that women do nothing. Mon Dieu, they are the busiest creatures in the world."

All of which is very amusing!

\* \* \*

The Bouffes du Nord rejoices in a drama in seven tableaux, entitled "La Gonaleuse," or a street singer, the moral of which is, "Never abandon any of your babies." Here the abandoned baby commits a murder and is brought up for trial before its papa, the judge, which is very unpleasant. The idea is not new by a long shot, but it is well worked out, and the piece has some very pathetic as well as comic scenes.

## THE PRISONER.

BACKWARD the prison door is flung.  
Without the young wife stands;  
While to herself she murmurs with bright eyes  
And over-eager hands.

They brought the young man out to her,  
That was so strong erewhile;  
Slowly he ventured up to her strange arms  
With unrecalling smile.

O like a mother she must lead  
His slow and wandering pace;  
He stammers to her like a little child,  
And wonders in her face.

O like a daughter must she live,  
And no wife to him now;  
Only remain beside those ailing limbs,  
And soothe that aged brow.

"Husband," she said, "I had rather closed  
Those wild eyes on the bier,  
Rather have kissed those lips when they were cold,  
Than seen them smile so drear!"

—Stephen Phillips.

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